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Felix Klein Collection.

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student of Felix Klein
+ biographer

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Felix Klein -

Vienna

Adolph & Buchenwald

graphologist

In Dachau & Buchenwald

kommandatur

recognized Intellectual pressure.

1939 went to England

John Buchenwald

1940 - immigrated USA

became graphologist

Janice Klein.
250 W. 57 Suite 2032
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NSG
WRITE-UP

The Newsletter of the National Society for Graphology
Volume 23, Number 1

In Memoriam: Felix Klein 1911-1994

On July 26, 1994, Felix Klein, dean of American graphologists and much loved founder of the National Society for Graphology, died of complications following a stroke. His legacy will live in the quality of graphology we his pupils will continue to exemplify.

We dedicate this issue of *Write-Up* to the memory of Felix Klein. We pledge ourselves to the perpetuation of NSG and to the continuation of the sensitive and compassionate method of graphology to which he dedicated his life's work. --Louise Erpelding

Ethical Desiderata For Graphology By Felix Klein

I consider it important for you to understand my method of graphology and its application. Just as one must build a foundation before building a house, one must understand the philosophy of this discipline before one can actually begin doing detailed and specific handwriting analysis. We must understand the purpose of graphology — just what are we trying to achieve? If there is no definite advantage to be gained by the person whose writing I analyze, I would rather not engage in such analysis. By "good" I mean that the person whose analysis I do must learn things about himself that can lead to the betterment of his or her character. Thus I would never hesitate to give practical advice when I see in the writing serious psychological difficulties, especially when I believe the person to be fully capable of handling these difficulties by himself. If I feel the person is incapable of helping himself, I would always advise that he seek professional help. Accordingly, it is invaluable for the practice of graphology to have a firm grounding in depth-psychology. We must be very sensitive as to what and how we tell the writer about problems detected in his writing. For example, suppose we see homosexual tendencies in a man's handwriting. It would likely be of questionable benefit to reveal this bluntly, though it might bolster the ego of the analyst to have his detective skill confirmed. But this, in my opinion, is no reason to engage in graphology. The graphologist ought to be competent to talk intelligently about his findings, including the likelihood of full recovery. If professional help is thought to be needed, the graphologist must be well enough informed to make appropriate referrals. It cannot be emphasized too strongly that the graphologist must avoid the temptation to apply the "do it yourself" method unless he is professionally licensed to do so. More harm than good has been done to graphology by well-meaning analysts trying to do more than they are equipped to do.

Because no license is required to practice graphology, there has as yet evolved no standard moral code for the profession. I feel this is an undesirable situation. Various graphological organizations have established their own ethical standards and they oblige their members to follow their rules. But what about graphologists who belong to no society? My guess is that they are in the majority. I once belonged to a graphological society in New York, so I can personally state that it is impossible to prevent members from stepping out of line. Consequently, I believe it to be very important to establish a few principles as to what we think is right and what we think is wrong in the practice of Graphology:

∞The first consideration is the question of fees, always difficult to answer. The fee a graphologist charges ought to depend in part at least on the type and extent of the analysis provided. For example, I do not consider computer-

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NSG Seminars October 8 And November 12

Please note the new location for NSG Seminars: we will be meeting at the **Roosevelt Hotel**, 45 East 45th Street, in mid-town Manhattan. Much to our surprise and dismay, we were informed that the long awaited, newly redecorated Vanguard Room at the Salisbury has been reassigned as the Continental Breakfast Room for hotel guests. So we searched for another meeting room, one fitting our modest budget, and found the Roosevelt Hotel.

The October 8 meeting will be devoted to a celebration of Felix Klein's contributions to Graphology and NSG. Then on November 12, we will welcome Canadian graphologist Renate Griffiths. Griffiths is one of the many Klein students gaining accolades on the graphological talk circuit.

Time To Renew

There's a nip in the air. Yes, it's that time again. Time to head to the farmstand for apples and cider. Time to unpack your sweaters and long johns. Time to think about raking leaves. **Time to renew your NSG membership!**

The tariff for 1994-5 is as follows: Active Members, both Professional and Associate, $55; Inactive Members $20 in the United States, $30 in Canada and overseas; Members 65 and older, $35.

However, members can save by acting promptly. Active Members may write checks to NSG for $50 (a $5 savings) and mail to Treasurer Janice Klein c/o NSG, 250 West 57th Street, Suite 2032, New York, NY 10107.

Likewise, **it's time to renew your commitment to NSG!** Participate in NSG seminars and activities. Send letters and articles for inclusion in the newsletter. When many of our members were comparatively new to graphology there was no NSG -- so they had to start it! Only the active participation of the members can ensure the vitality of NSG, today and for future generations of graphologists.

Classes Instituted By Felix Klein To Continue

In response to many inquiries, Janice Klein has announced that she will continue to offer the graphological curriculum that Felix Klein over several decades developed and perfected. The courses will be available to correspondence students on an ongoing basis. Classroom courses will also continue to be offered. The next session for beginners will convene September 29.

The Monday Night Master Classes resumed September 12, and were led by Roger Rubin.

For further details, please contact Janice Klein at (212) 265-1148.

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generated form-analysis to be worth very much more as analysis than the dollar commonly paid for it. While it is true that such analyses may provide a fairly accurate picture of the type of person, the difference is that the analysis a responsible and well-trained graphologist will offer is entirely produced for a particular person. Such analyses, naturally, command fees commensurate with the work put into them.

∞A second ethical consideration arises when a young person appears with a handwriting sample for analysis and you believe it to be the handwriting of his father. Should you proceed with the analysis? I say, "no —only if the party can convince me it is done with the knowledge of the father." Perhaps the motives of the son are questionable.

∞In another case suppose a young girl gives you the handwriting of a young fellow. You guess that she is contemplating marriage. Should you make an analysis of the fellow's handwriting? I would say "Yes," although I would prefer that he knew of it beforehand since one always runs the risk that the subject of the analysis will appear claiming you had no right to produce an analysis without his prior consent. Strictly speaking, it is doubtful that the analyst would find himself in legal trouble for doing such an analysis since the written word normally implies freedom to read it. Still the analyst should always exhibit extreme sensitivity and discretion and wherever possible obtain the consent of the writer.

∞In yet another instance suppose you are asked, perhaps by a bank, to render an opinion as to the advisability of hiring someone for a job requiring absolute honesty. How definite can you be in a "yes" answer. Not very, I am

WRITE-UP is the official newsletter of the National Society for Graphology whose headquarters are located at 250 West 57th Street, Suite 2032, New York, NY 10107; telephone (212) 265-1148. WRITE-UP is published in New York City a minimum of six issues annually. WRITE-UP is posted as first-class mail, is non-subscription, and is sent to members of NSG as well as other interested persons. Requests for membership should be sent to the Secretary: Carole Schuler, 8602 Ft. Hamilton Parkway, Apt. 6C, Brooklyn, NY 11209; telephone (718) 680-1382.
WRITE-UP welcomes contributions that would be of interest to its readers. Manuscripts and queries should be addressed to the Editor: Louise Erpelding, 243 West 76th Street, New York, NY 10023; telephone (212) 496-1681. Publication of material is at the discretion of the Editor.

afraid. The graphologist must remember that human behavior, especially in extraordinary circumstances, is determined by a myriad of unknown, indeed unknowable, factors. In reality it may happen that a man who has responsibly handled hundreds of thousands of dollars, day after day, year after year, will suddenly snap, running off with the money. Can you honestly say that you could have predicted that such a thing would happen? I am certain that you could not. Here I would point out that the graphologist must be reasonable, staying within the bounds of probability. He would then say of the handwriting that the subject is generally very trustworthy although probably emotionally unstable. He might then go on to point out that this normally trustworthy applicant, because of his emotional instability, might be rather less than a 100% certainty.

∞Another sensitive ethical concern arises when the graphologist is in possession of "truths" which potentially could be very upsetting to the client. How truthfully should the graphologist share these "truths" with his client? I ask only that the graphologist be very sure of his findings, especially when disturbing things may be revealed. When in doubt you should probably not reveal these things at all. Or maybe some corrorborating evidence is obtainable from earlier samples of the client's writing.

∞Oral rather than written analysis based on a sample of someone's handwriting who is not present at the analysis requires special handling. How technical should you get in your analysis? Should you use terms and theories that are difficult for the lay person to understand? In such instances the graphologist must feel his way, appraising with patience and sensitivity the intelligence of the person before him and his ability to grasp the intricacies of the graphological analysis. Never use jargon if common words can serve. Never suggest or imply that graphology is an esoteric, occult, or mystical body of knowledge. If you must use any technical words or concepts, be sure to explain them patiently.

∞Next we must consider the question of quality. Is it dependent upon the length of the analysis? Does the client's satisfaction with it determine its true value? Is it dependent upon how accurately it describes the person? While all of these factors no doubt relate to the quality of your work, there is one outstanding criterion by which your analysis should always be judged: how many people does this analysis you have just produced fit? Only if you can honestly say that it fits this one handwriting alone may you say you think you have done a good job. This means that your analysis may require you to write at length in order to rule out all other people with similar traits and thus to zero in on that one writer only. The graphologist must realize that if each handwriting is different from every other one, each handwriting analysis must be different too. This also explains why a prefabricated dollar analysis can never be any good: the individuality being completely lost.

∞Finally, the question of graphological etiquette arises: should personal analyses be performed before an audience, even if they are intimates of the subject and even with his consent? I believe the serious graphologist should avoid a public forum, preferring instead to confer with the writer alone which promises greater specificity in the analysis and lessens the risk of embarrassment. Thus as to the choice between writing or delivering your analysis orally, I would naturally prefer speaking. I once spoke to a client about his handwriting for four hours — not so difficult a thing if the writing isn't flat. Oral analyses also enable questions to be asked of and by the writer before you, thereby fulfilling the purpose of handwriting analysis both from the perspective of the client seeking useful information about himself and equally from the perspective of the graphologist seeking to practice his calling in the highest degree.

(Adapted from the introduction to the Advanced Graphology course, circa 1975.)

My Consultations With Felix

By Rodger Larson

I clicked on my tape recorder, in case I later needed a transcript of the session. I would probably want to replay our conversation, and I knew from experience that much of what we were going to discuss would soon become blurred in my recollection.

Felix: *What are the changes you're going through?*

Me: A lot. Most importantly, I've lost interest in running the school I began twenty-five years ago. I went on sabbatical leave at the beginning of this year and discovered that I didn't want to come back to this kind of work. I don't know yet just what I want to do, but I certainly found out that I'm not interested any more in hard, stressful work. I think what I want, instead, is to learn and study different things. Language, music. More travel. . . I'd like to write.

Felix: *Writing is the best thing for you, just now.*

Me: *Is that so?*

He had been looking through the pages of a notebook with the notations in Spanish I had written last summer while studying the language far away in South America. Felix's encouragement was not coming from a reading of the **content** of my notebook. He did not even understand Spanish. This assessment was based on the **form** of my handwriting. Now he looked up at me. His eyes filled with a mixture of sadness and empathy as he paused to find just the right words. As always, Felix wanted to help his client to better self-understanding.

On this overcast 1993 December morning, here I was again in Felix's familiar, cluttered 20th floor office in the Fisk Building on 57th Street at Broadway, in New York City. Piles and piles of documents, scraps of paper, and file folders, all containing handwriting specimens, lay about on every surface, including the floor. Encoded in each handwriting was a person's life-story, character traits, and personality type, complete with all his or her inner conflicts and contradictions.

To Felix's trained eye, it was as if each of these writings had come from someone he had known for a long time. Actually, he had met few of the handwriters face to face. Those whom he had encountered had been seen, just once or twice, for an hour or two. And yet, he knew them all intimately, for Felix is a graphologist. A handwriting analyst. I had made this appointment a few weeks earlier through his wife, Janice, telling her that I needed a graphological check-up.

When he opened his office door for me this morning, he seemed unchanged, exactly the same as when I had first rung his bell in 1972. His round unlined beaming face, with the translucent blue eyes, was just as I remembered it them. Dressed in a rumpled gray suit and necktie as always, his countenance was still Buddha-like. Only now he wore a discreet hearing aid in his right ear, and maybe he moved a bit more slowly. His Viennese accent was perhaps not as pronounced as it once had been. I myself felt no longer young.

Here and now in his office, leafing through my notebook but barely glancing at the pages, Felix continued unfolding his inventory of my state of mind.

Yes. Writing for you, is the best thing to do. The reason is, you're not really very good at communicating with others. Communication is hard, a strain, on you. The difficulty that you have is not being at ease with people, and that comes from very early childhood. It has to do with your mother. It's what we call a Dual Union with the mother. You never had it.

I was momentarily taken aback. Apparently, Felix had never found it necessary to speak this candidly to me before. At least, not that I remembered. Nevertheless, his observations resonated with me.

Would you explain that?

You know when a mother has a child, she has to be as much interested in her child as the child is interested in having a mother. And that was not the case with your mother. Somehow she was living her own life, apart — more so than relating to you directly. . . Are you her first child?

She herself had a rotten growing up. My grandmother had been so beaten down by my grandfather that by the time my mother came along, the last, unwanted, seventh-living child, there was no love left.

In your handwriting you show clearly the separation of letters in words where it's not necessary, and that's the indication of not having had a Dual Union. He was speaking very gently to me. *Everything else may be all right but that is also a necessity.*

For the past year or more, a growing restlessness and irritability had begun to overtake me. My once reasonably ordered life had come apart, and I did not know why. Listening to Felix now was strangely unnerving and reassuring at the same moment. Still holding my open notebook, but looking directly at me, he sighed and said in an even kindlier voice:

We can talk about it, the lack of Dual Union, but you have to work through it anyway. You have to do what's best for you, today, and I believe that writing would suit you best. It will help to lessen your problem, your isolation.

Another look at my class notes.

So you have to do also something else that will work for your development. Physical exercise is very important too. Look here. See how your writing is basically smooth and flowing? Yet you continually interrupt the movement. You stop and start and stop; you break the flow. This tells me that you need more physical activity. I'm now eighty-two years and I realize how much we need exercise, more so of course than before. I'm at my ideal weight now — 138 pounds. As we get older we have a tendency not to do as much. How old are you now?

Fifty-nine.

Again he lets out a sigh. *Time flies.*

It does, it does.

Years before, when I was studying to become an art teacher, I had sometimes wondered about people's handwritings. Were they a form of spontaneous, unconscious self-expression? I surely knew that their drawings and paintings carried symbolic meaning which expressed their inner lives. But like most of us I supposed that handwriting analysis, whatever it was, would be subject to the same fakery as other kinds of fortune-telling.

By the late 1960's, I was charged with hiring teachers to work with children and adolescents. I prided myself on my growing interviewing skills and acumen at being able to select proper staff, but on one particular day I felt inadequate to the task. There before me on my desk lay two letters, side by side, from two young women that I had just interviewed for an opening. The applicants seemed evenly matched, equally qualified. I seriously thought about flipping a coin. Then it hit me: **their handwritings were totally, strikingly, different.**

If only I could understand what they were telling me about themselves, not literally from the sentences they had written to me, but rather from the uniqueness of their squiggles on paper. Letting go of logic or reason, I opened the **Manhattan Yellow Pages** to see if there might be listings for "Graphologist." The directory said, "See Handwriting Analysis."

You have a strong feeling for femininity, very interesting. It shows through in the nice well-rounded form of your writing. You know, the Garland Form. I have it too. In some ways we have feelings like a mother towards people.

It's true. But why is that? Because I didn't have enough mothering?

No. This has nothing to do with your mother. This has to do with the difference between the male and female traits in each of us. When we men have a lot of femaleness in ourselves, it makes us more nurturing people. I know from myself, they always call me a Jewish mother around here. . .

He paused, then added what, at first, struck me as a non sequitur: *Somehow you are very angry inside. . . Again, look at the abrupt stops in your writing. This shows us your central conflict. First, the rounded flowing connected Garland Form, in itself, expressive of openness. Then it stops with those separations and breaks into the writing flow. See here, your isolation — and your quick temper. Here and here.* Felix picked up a pen and pointed to all the minute gaps in the words of just a single sentence from my notebook. *And here, here and here.*

Me: *Oh boy.*

Yes sir. You and I are people who try to accommodate and be especially nice to everybody, even when it's not always our feeling. And of course that puts a strain on our systems. . . How is your mother by the way?

My mother, herself, had consulted him fifteen years earlier for help with her lifetime struggle to curtail a compulsive overeating habit. Of course their

conversation was confidential, but some time later he did mention that my mother's handwriting appeared to be that of a woman much younger than her sixty-five years. Felix never completely forgot the session, like most of his consultations, and he always asked about her.

She's doing very well. Her weight's under control too. She's eighty-two this month.

The same age as I am.

I probably should not have been surprised to discover that a New York City telephone directory would carry many listings for a specialty. Of the twenty or so, one in particular caught my eye: **Manhattan Handwriting Consultants. Felix Klein. Character and compatibility analysis; vocational guidance; personnel selection; instructions.** The address was located just four blocks uptown from my office.

The next day, feeling quite sheepish and a bit of a sneak, I found myself in Mr. Klein's office with the two letters in hand. To ease my conscience I thought to protect their anonymity. Best to refer to my correspondents as candidates A and B. Mr. Klein had no problem with that. He quickly put A's letter aside as soon as I explained what kind of job was being offered.

"Now B," he said, warming to the task, "she can do the job!" Without denigrating A, he extolled the virtues of B as the teacher of choice. Leaning forward he concluded the appraisal by saying, "You must never, never raise your voice to her."

"Strange you should mention that," I said, "because during our interview she always spoke in an extremely soft and low voice."

"I know," said Felix Klein with a knowing smile to match.

Should I have taken his advice on faith, or not? I did, because to have done so could not have been any worse than "Heads it's A, tails it's B." It turned out that B did live up to Felix's claims. Of course I cannot say how A would have done given the same job, as I did not hire her.

My single encounter with his personnel selection process had not conclusively proven Felix's infallibility. Still, I was drawn to his office again a short while later for a character and compatibility analysis of my own. I remember little of what we discussed so long ago, but at the time he helped me greatly to find my way through the maze of my first serious love affair. However, I do remember him saying, "For you, women are very remote, mysterious. It's as if they are beings from another planet." That, she was.

He also reminded me that he conducted graphology courses. Then and there I signed up.

Now Felix, tell me more about my anger, will you please?

The good-naturredness that you show the world is contrary to the way you feel much of the time. You feel you must be nice to people. On the other side, it is not always in you. You have a tendency of not letting your feelings out. Although you have learned how to vent some of your anger, there is a reservoir, still.

One reason I want to stop this kind of administrative work I've been doing is because ***it is always*** *relating to people and being nice. I just don't like it anymore. I don't have to do it. I don't feel compelled to do it at all.*

Yes. It comes to a point where the frustration seems to reach the top level and you can't go any further. The important thing is, that whatever you do, you have to remain active.

Physically? Mentally?

Both. Remember the halts in your writing flow? You must remain continually active, and if what you choose to do is not keeping you active enough, you have to choose other things in addition. It may very well be that mental activity will not be enough. So if you start writing and it doesn't keep you enough busy, or you can't concentrate long enough, you have to do something more. . . My, my, ***do you separate*** *your letters!*

In the Monday-night beginner's class I began to understand that graphology, as practiced by Felix at least, was a science. I came to see how a writer's subconscious life does, in fact, surface through pen or pencil movements in contact with a sheet of paper. One's every stroke speaks yet another word in a graphic language which can be readily translated by a skilled practitioner. Even the blank page in front of a person, just as he or she is about to write, holds potent symbolic significance for the subconscious — and the analyst.

"Imagine this unmarked rectangle of paper as a freshly snow-covered field," I remember Felix suggesting to our class. "Now picture a traveler, hiking across this untrodden terrain. Next, think of the marks made by the writer as if they were his footprints left behind in the snow." He waited a moment to let the metaphor sink in.

My mind's-eye picture was interrupted, leaving the hiker in mid-page, when Felix continued. "What does the left edge of the paper tell us?" Answer: "That's the direction from which he has come. In other words, it represents his past experience; his journey thus far, etched in the snow." Later we were to learn that the left border also evokes the writer's relationship to Mother.

Moving on, Felix added: "Now what do you suppose the yet unmarked path in front of him, the right side of the paper, signifies?"

Beginning to get the drift, we answered in unison, "The future!"

"Yes," he said with that sweet smile of satisfaction. "**That's** where he's **going.** The right edge of the page, you see, stands for whatever his feelings are about what lies ahead." And not surprisingly, the right hand side stood for one's father too, among other things we were to learn about the right border.

"Okay. Now what about the top and bottom edges of the paper?" he asked. We did not have a clue. Felix patiently explained, probably for the hundredth time, that the top represents the subconscious otherworldly view. It is like the sky above, out of reach or barely attainable: idealism, hope, aspiration — the light.

"And the bottom of the page?" He told us that a writer's relationship to the lower region tells the graphologist about feelings for things physical and material — the pains or pleasures of this world, depending on one's point of view about sex or money, for instance.

Then came the alphabet. Even before we began to look at their groupings into words, Felix introduced us to each letter individually. Graphologists slice them into three potential zones: upper, middle, and lower. The middle zone is about the ordinary, work-a-day world. It is, for example, about getting the job done, keeping appointments, filing one's income tax return by April 15th, and the like. How the writer's words occupy this zone lets the graphologist know whether his client may be in trouble, or not, with the IRS.

According to graphologists, all twenty-six characters of the English alphabet, capitalized or lower case, traverse the middle zone. The a, c, e, i, m, o, and their kind, normally occupy only the middle zone. Other letters, such as the small f and capital letter G, J, and Y, can reach into all three zones. Capitals are expected to fill at least the middle and upper zones. Not unlike the significance that the top edge of the page holds, as Felix pointed out earlier, the unconscious speaks through its upper-zoned letters to reveal much of the writer's loftier views, if indeed, there are any.

Lower-case letters which extend from the middle into the upper zone include b, d, h, k, l, and t. That leaves the small g, j, p, q, and the tell-tale y to probe the lower zone. Felix reminded us that our letters' relationship to the lower zone tells about our feelings for the lower depths: our roots, base things, things sensual, and the darker side of our nature.

"Graphology 101," could only hope to introduce Felix's students to the broadest outlines of graphological theory. Its centerpiece, the subconscious knowledge of self, turns out to be quite simple and obvious. While few of us comprehend its use of symbolic language, and even as it remains quite a mystery to our conscious, rational mind, our subconscious speaks plainly and insistently in penmanship. This language can only be heard loudly and clearly by a professional. But have we not all heard at least a whisper of this voice in some handwritings?

All in all, during those Monday evenings, Felix introduced us to forty basic Graphological Indicators. Some characteristics, such as the Perpendicular, Rightward, or Leftward Slant of one's writing, and the kind of dot that is placed, or not, over the lower case i, he called Secondary. Less significant.

Most were Primary Indicators, like the size of letters. Very small might mean timidity, exceptional intelligence, or just superb eye sight. The Pressure exerted by the pen on the page: light or heavy? Spacing between words or lines of words: distant or close? Width of margins: wide, narrow, or non-existent? The Base Line on which the middle-zone letters are supposed to rest: level, undulating, moving steadily upward, or downhill? Is the writing Angular? Curvaceous? Thread-like?

By semester's end, I was reeling under all the bits and pieces of scientific graphological data that make up this mosaic of human understanding. I came to realize that a truly meaningful interpretation, the art of graphology, could only be gained when the student had assimilated all the Indicators in each handwriting, and knew how they worked together — the Gestalt, as Felix defined it. Like fingerprints, no two people's writings are ever identical. Imagine the myriad possible combinations of Indicators. Here was the real challenge for the novice, one that would require more commitment to study than I was probably willing to make.

Now I see, language study is good for you too. . . It's amazing how much music and language have in common.

Really? Because, for the first time in my life, I've become seriously interested in music as well as Spanish. Latin American music especially.

*Music will be something that you will enjoy. It will somehow release the emotions you have suppressed. **All** musicians are introverts. **All musicians**. If they weren't introverted they wouldn't get into music in the first place. For them, music is an emotional release. When I listen to music I start crying. That's the sign it's a release. . . You're a very orderly person within yourself. That doesn't give you enough chance for emotional release. Order means control and control means reduction of emotion. You know, being a good person all of the time takes a lot out of you.*

Yes indeed Felix, and I'm tired of it. I think I'm exhausted, finally.

When you went on sabbatical leave, you realized what a strain you had been under before.

That's exactly right.

In mid-1973 I registered for Felix's intermediate class, feeling that I should give it another try. We plumbed deeper into the science and the art of graphology. I learned about Felix's own professional and personal history too. As an inveterate storyteller, he shared with us, for instance, his discovery of Directional Pressure even as he was imprisoned. This realization was to become one of his many original contributions to graphological theory.

Back in Europe as an Austrian Jew in 1938, he had landed in the Nazi concentration camp at Dachau, and later Buchenwald. How he managed to survive with his fundamental optimism and compassion for people intact remains a marvel to me to this day. Perhaps his devotion to graphology sustained him through those awful years. The guards and prisoners alike brought him their letters from wives or sweethearts back home. Felix could not, even under these circumstances, ever be untrue to a client, or "customer" as he calls those whom he advises. He would wisely refrain from telling guards unpleasant news, however. For example, he would not divulge that a loved one was unfaithful, even when it was obvious to him from the deceitful correspondence.

Over time he noticed that, strangely, many handwritings in the camp took on a common characteristic. Their words seemed oftentimes to pull back from the right edge of the page. It was as if a cold wind were blowing from there, forcing the letters to bow under the pressure. Then he understood: the camp community was fearful and deeply uncertain for its future. This phenomenon he labeled Rightward Directional Pressure. Soon thereafter, he realized that stressful emotions can exert undue pressure on the form of the writing from the top, left, or bottom edge of the paper as well, if one is troubled about one's faith, one's past, or one's material well-being respectively.

Whenever asked how he first discovered graphology, Felix is more than happy to recall his seminal encounter. The year was 1924. Felix had gone on holiday with his cousin Robert Goldsand, a much-acclaimed pianist prodigy. These two thirteen-year olds, accompanied by their families, had gone from Vienna to a resort in the Tyrolian Alps. Robert was soon recognized by some guests. One in particular opined that he might be able to explain the young musician's extraordinary gift if he — a graphologist — could see a sample of the prodigy's handwriting. Cousin Robert obliged. Looking on, Felix was dumbfounded and fascinated. The handwriting revealed a profoundly introverted personality. His letters were narrowly pressed together, and wide open spaces separated the lines of writing. Robert's intense single-minded relentless pursuit of music, he was informed, provided him the only means to channel his ***unterdrückte Gefühle***, ferociously pent-up emotion. A musical over-achiever. From that moment, the understanding of ***Graphologie*** became Felix's life-long quest.

Remarkably, graphology is a relatively young science, not much older than Felix himself. Turn-of -the-century Vienna was host to the explosion of modern psychological discovery, and graphology as a related science had become a subject for serious inquiry. In Felix's youth it took a legitimate place among the many branches of psychology that were emerging in those pioneering days.

As for me, I saw the gulf widening between theory and practice. The dedication required to become a skilled practitioner was greater than my motivation would allow. I chose to remain a dilettante, and hoped that Felix would be available for consultation whenever I had the need. Most often, I returned for the reason that had brought me to him the first time.

The school I had founded in 1968 was expanding, and as chief executive I was continuing to hire additional staff. Whenever I was looking to employ someone to fill a highly sensitive position, it became my custom to run the most promising applicants by Felix. It always pained him to have to tell me I had interviewed a real lemon of a candidate. Naturally, it pleased him enormously to let me know when I had found a winner: a first glance at the writing sample and immediately, that familiar smile would light up his face.

What would you write about?

I don't want to write fiction, poetry or novels. I guess you might call them anecdotes, things I've seen, people I've met. Personal stories. I'd just like to write them down.

Good! Do you dream a lot?

Yes, but I don't remember my dreams too well. They're very colorful though, a lot of detail, complex, elaborate. The setting is usually in a very large old, old space. A palace or a catacomb, cathedral or theater. Ancient and dark. Why do you ask?

Because dreams are a language of the subconscious. I'm trying to think what it means that you go into such detail. . . It means the need of change. . . What did you do on sabbatical?

I told him that because of the gnawing dissatisfaction and unrest pushing me, I had made elaborate arrangements to disengage, to take a seven-month leave from my administrative duties and New York routine. I wanted to live out a long-deferred dream to sail among the Galapagos Islands of Darwin's evolutionary theory. Up until the moment I made the decision to contact a yacht charter, I did not know exactly where **Las Islas Encantadas** were. The Enchanted Islands. Somewhere in the Pacific. Vaguely, I had assumed they belonged to Peru.

*I traveled to Ecuador because it seemed the right place to go. I spent time in their Galapagos Islands, which I adored. And I studied Spanish several hours a day. Then I would travel. I went from the volcanic Highlands of the Andes to the **Oriente**, the Amazon rain forest of Eastern Ecuador, which is amazing. For the first time in my life, I found my great love for nature. My graying hair even returned to its original color.*

You went back to nature. It's a sign you need the tranquillity, the calm, that you can find only in nature. The journey appealed to that part of you we see in your Garland Form: rounded, open to the upper zone. People who write in this way are attuned to the splendors of nature. It's something I usually recommend anyway to people who are having difficulty in their present surroundings. "Go back to nature," I tell them.

Felix came as a refugee to the United States in 1940. He first rented a little office and set up shop, intending to ply his trade. Handwriting analysts had long been respected, valued professionals to the citizenry of Vienna, Berlin and Zurich. After a month, Felix had seen just one client, probably an émigré like himself, who paid five dollars for the consultation. New Yorkers, it seemed, had no need for this kind of service-provider.

Fortunately, he had a marketable skill; he was also a watch repairman. Soon thereafter, he found employment in a jewelry shop, and practiced his first love after hours. Even in the store, his graphology came in handy. Felix tells of the day a dapper-appearing customer came into the shop and selected an expensive watch for which he wrote a fat check. One look at the check revealed the covert, Low Arcade Form. This is a dead give-away. Its writer is a con-artist, a thief. No sale.

In the twenty-two years since I first picked up the **Yellow Pages** and found a higher authority to enlighten me about the intricacies of certain personalities, including my own, I have been able to recommend Felix to many others. When friends confide in me about their unhappiness, I often encourage them to consult with Felix. The people that I suggest see him need to understand more clearly the reason for their pain, be it plaguing self-doubt, confusion,

or a troubling relationship with family, a lover or a business partner. Most visit him with the hope of gaining deeper insight into themselves. For a few, his counsel seems like too strong medicine and they choose to dismiss him and his advice. Usually my friends and colleagues come away from their consultation appreciative, if not in awe, of what Felix reveals to them — in a single moment — about the inner mystery of self.

Now, you cannot have too much time to do nothing. This is a great danger when you make big changes. You have a tendency not to do enough, to sit around. ***It's absolutely out****. You may say to yourself, "I've worked hard enough, I want to rest now." This is no good. You must do activity that is taking you a step further, even if it is difficult and you feel you don't want to do much.*

Yes Rodger. You have come a long way. Closing my notebook, he concluded: *it was never easy for you. I know.* He gave a nod in the direction of my tape recorder. *This is all I have to tell you now.* I turned it off.

To steel my resolve for this consultation, I had needed an extra incentive to make the appointment. An ulterior motive: the transcript from the tape recording. It just might provide me with material for my first writing project. That possibility had been in the back of my mind when I had finally telephoned Janice Klein. But now then, was this to be a story about Felix — or about me?

Council of Graphological Societies, Inc. Pays Tribute to Felix Klein

"To Walk In His Shadow."

Felix Klein. Even though his physical being is no longer with us, his essence perpetuates a legacy that for most of us has no equal.

Early on, the professionalism he inspired in others led to the formation of the National Society for Graphology. Later he advocated the same brand of professionalism for the Council of Graphological Societies, Inc. His steadfast support for professionalism to be promoted throughout the graphological community will prevail.

His dedication to the establishment of quality is recognized through the intense study, investigation, and understanding he gave to each project, activity, and endeavor.

He was a believer — a believer in graphology as he championed its worthiness at every turn. A believer in people as he nurtured each of us in our pursuits in the field — patiently, tenaciously, unrelentingly. A believer in graphology that it should have its own place in the scheme of science.

His confidence in himself was demonstrated through his sincere generosity exhibited toward others. He could always make time for each of us. He acknowledged our achievements. He eagerly supported and promoted the excellence he saw.

Felix Klein has created a giant and impressive shadow, a legacy, a mantle, and has left it to the graphological community and especially those of us in the Council to take up and carry his legacy. In some measure, we must find ways to emulate the qualities this giant shadow challenges us to pursue.

--Ellen Bowers, President

"In Memoriam"

Felix Klein passed away on July 26, 1994, in New York City, leaving a wife, Janice, their family, and a host of international friends and colleagues in the graphological profession.

Felix achieved over the years an exemplary reputation as graphologist/document examiner, as well as founding the National Society for Graphology and inspiring the efforts of the Council of Graphological Societies, Inc.

Those who knew Felix personally as well as professionally were never short-changed by his immense understanding of the human condition. He especially did not take his professional responsibilities lightly, nor did he take life for granted. Felix was dedicated to quality in all its forms. He was forever an intense student, an ardent researcher, an eminent analyst all combined to give credence to the field of handwriting analysis. And, he pioneered would-be analysts to follow his lead in believing that the academic community will soon come to recognize the value of graphology.

There will be only one Felix Klein to those who were privileged to know and love him. To those generations of graphologists yet to come, the foundation of graphological knowledge that was typically Felix awaits all to follow. --Pauline Patchis, Vice President

FELIX KLEIN
HANDWRITING ANALYST
720 WEST 172ND STREET
NEW YORK 32, N.Y.
SWINBURNE 5-6899

I am planning to conduct a beginner's course in Handwriting Analysis, starting Tuesday September 21st from 8-10 PM. The course will consist of one introductory lecture giving background on Handwriting Analysis as well as a discussion of the forthcoming sessions. You may attend the introductory session without committing yourself for the entire series, for a fee of $3.00. The course will consist of 15 weekly meetings, excluding holidays at a total fee of $50.00. The class will meet at the studio of Mrs. Helen Morris, 240 West 75th St. apt. 9B. It is advisable to bring a sample of your handwriting to the lecture.

I should appreciate your notifying me in advance calling me at CO5-1148 daytime or at SW5-6899 evenings or writing to the above address that you plan to be present at the first session.

Cordially yours

Felix Klein

The Members Remember . . .

In a letter mailed to the members of NSG, we invited your submissions for this Memorial Issue. Thanks to Felix's many friends and colleagues who responded. Some of the entries were remarkably felicitous, while others — as might be expected given the circumstances — allowed emotion to prevail over grammar and usage. In our effort to maintain the heartfelt and spontaneous quality of the messages, we have by and large simply reproduced them as submitted, editing only to shorten entries to accommodate the large number of submissions and the limited space.

The first submission to arrive, filled with gratitude at having known Felix, came from **Rose Merola**. The title read, "Felix — 21 Years A Friend, A Strength, A Hope." She continued, "Like the air we breathe, the presence of our Felix sustained us. His family, his friends, his students. Unusually gifted with genuineness and depth, Felix guided many of us through serious times and glad times. I will always thank Felix for his constant encouragement and realistic personal advice.

"When Felix taught us how to analyze handwriting, he had amazing patience. We were to search for the deepest part of the person, the deepest part of the writer — his soul. Addictions, compulsions — all these were seen in writings. Memories of past traumas, perhaps errors, unhappy childhoods — all triggered 'Felix-taught' responses as well as the question, 'What can we say that might help?'

"Always a source of strength and wisdom, Felix's knowledge was second only to his loyal friendships . . his kind words . . . his spirit of love. These qualities energized those around him.

In a gesture of solidarity with the graphological community, Rose concludes, "My commitment is to '. . . carry on as he had — in a manner that ever enhances and elevates the field of graphology'."

Carole Schuler and Felix shared a wonderfully warm, mutually respectful and enriching association (to which NSG was a fortunate beneficiary) as her remembrance attests:

"Felix had a knack for getting people to use their own abilities. Just as sunshine beamed onto a sprout provides energy for growth, so also when Felix focused confidence onto another's potential, he often — even unknowingly — provided the impetus for development.

"About 23 years ago during NSG's birth pangs, in a casual conversation long since forgotten by Felix, his apparent faith in my judgment instantly melted the blocks to creative action I had built up. NSG needed a body of officers to initiate action and hold meetings well before the first elections could take place and he asked me to serve as Secretary. Until then, I'd rigorously avoided being secretary of *any* social or scholastic organization because it seemed the most boring position one could hold. I associated the minutes with rigidly recorded facts that left no room for creativity and required a formality that by nature eluded me.

"Graphologically speaking, my light-pressured thread-sensibilities felt smothered by the apparent constraints of the assignment while simultaneously I feared omitting something vital and becoming an instant liability. When I sought to enlighten Felix as to my inadequacies, he convinced me in remarkably few words that it was next to *impossible to fail* since it would be my judgment that controlled; I was to use whatever style I deemed reasonable to express whatever facts I found pertinent. While his response does not sound profound, it was instinctively right: There are times in our lives when all that is needed to trigger creativity is the assurance that a trusted authority finds us able.

"Now, greatly relieved, my only challenge was to make the minutes *interesting*, which I achieved by focusing on the content of the speaker's talk. Like many who overcome in feelings of adequacy through constructive effort, the energy I poured into the project caused me to overshoot the mark, rendering the report not just interesting but valuable. Within two years the lecture reviews took on a life of their own and needed to be separated from the minutes to be purchased by members. The rest is history — NSG's own history, for the reviews were a commentary on every major theory aired, argued and illustrated at our podium for the first 20 years — a permanent learning tool for graphologists everywhere and a lasting tribute to NSG's enterprise in the field.

"While Felix never knew the critical role his gentle reassurance played in these long-term results, it was no isolated incident. His confidence and vision reinforced so many of us that as a group we share a powerful root system whose gigantic potential may now come to flower in ways that further graphology in America. But in the process, let us carefully cultivate the talents of our newer and younger members with all the guidance and expectant enthusiasm that for so long has caused us to thrive."

Pen pals Roger Rubin and Felix Klein. (Photo: M. Seifer)

When NSG was launched in 1972, the first speaker was **Beth Hapgood**. In a letter she wrote to be read at the Memorial Service she said:

"Your vast family of friends is gathering in heart and mind to bid you farewell, and to give loving thanks for your part in the lives we have shared together. You have left a legacy that was forged in the tough fires of experience in this challenging century; a legacy of courage, loyalty, vision and principle, persistence and endurance, that too few have. In the process of surviving the great tests of life, you attained to a compassionate detachment that showed in the twinkle of your eyes, your quiet amused smile, and the warmth you radiated to others.

"I am grateful for having been a part of the world you touched, and of which you were a vital part. Though our life paths were very different, and our times together brief, I am profoundly grateful for the friendship we shared and all that we did share.

"Thanks, Felix, for everything. Your spirit is free for whatever awaits you as you 'cross the river,' as the native peoples say. Farewell and blessings."

In her farewell letter, **Marie Bernard** wrote: "Dear Felix, I felt so close to you always because you are the reason that I found a second home in New York. When we met at the graphological convention in Lindau and I asked if I might return to New York (where I had left after my young husband's death) you said at once. ' Naturally you come to us.' Then you took me by the hand and introduced me to Alfred Kanfer, who like my late husband was a cancer specialist. And then you introduced me to Dr. Dettweiller, who in recognition of my recent completion in Munich of the European course in Scientific Graphology, presented me with Erich Fromm's 'Escape from Freedom.' . . . I was the happiest person under your guidance.

"Only once I cried. We were on opposite sides of a case and you said to the judge that I was your student but came 'from the theater,' which is a far cry from scientific graphology. I felt betrayed and miserable not to be acknowledged as a real graphologist, but one with an 'artistic flair.' I had more reason to prove to you that I had developed gradually to reach your expectations.

When I was sitting in Riverside Chapel among all those people who came to show how much they loved you, I spoke with you secretly, accompanied by the Fourth Symphony of your Viennese Gustav Mahler and the words sung by the soprano from 'Des Knaben Wunderhorn' describing the beautiful days which await you now in paradise."

Anne Pascale recalls: "When Felix and Janice visited my home a few years ago, he delighted me and my family by playing the violin. Just as the music he played reverberated sweetly in the air, so his spirit still lingers through time and space like a fine melody. I will also remember him for the "themes" he expressed throughout his lifetime, those of his great love of people, compassion, sensitivity, knowledge, and insight. He was my mentor, unique, unforgettable as a haunting refrain."

Dorothy Cooper, wrote simply: "Felix will always be our anchor, our point of reference, and

most of all, our guru of graphology."

Throughout his life, Felix continually embraced and encouraged new recruits to graphology. Sometimes he gained influence through patient nurturance and loyalty over many years. Other times, as **Irene Lawrence** reminds us, his charms worked more quickly:

"I had the good fortune to study with Felix over the last four years. It took a while for me to realize that I kept coming back not just because I was interested in graphology but because of Felix. I learned early on to trust him. In spite of my insecurity, I had no doubt that Felix cared about me. I never talked directly to him about my problems, but whenever I came to class feeling depressed he never failed to give me a particularly welcoming embrace or to come over and rub my neck. These gestures sound small, but his genuine warmth and feeling meant so much to me. Last year at on of the NSG meetings, when I saw Felix I had a strong, spontaneous urge to tell Felix that I loved him. He simply told me he loved me too. When Felix was in the hospital and after he died I was so glad that I had followed my feelings that day and expressed in clear language what I knew to be true in my heart — Felix, I love you."

Others enclosed their sentiments in condolences to Janice Klein. **Monica Fischbach** wrote:

"There is no way I can possibly measure all that Felix gave to me, as a teacher and mentor and with his love. I cannot think of another human being able and willing to love so abundantly, generously, and unconditionally. In the fifteen years since I began to be his student, Felix has been a profound presence in my life. He has always been there for me; his love and support have brightened my soul in all the light times and the dark times. I hope this same love and support can brighten this time too, for you and everyone who knew Felix. When I think that what I received was also given to hundreds of others — whether they knew it or not — I am completely overwhelmed and moved."

KLEIN — Felix. January 17, 1911 - July 26, 1994. Adored husband, sweetheart, best friend, protector and teacher, the depth of whose love and compassion have transformed my life forever. We were married April 3, 1986 and had eight magical years together. We worked side-by-side in his business, Manhattan Handwriting Consultant, and in the National Society for Graphology, of which he was the founder. We traveled, laughed and loved together, and every day I was warmed by his wonderful smile, his hugs and his constant thoughtfulness. Now I must live on those memories.

Your sweetheart from here to eternity, Janice

(Quoted directly from *The New York Times* Death Notice. *Photo: N. Cassetta*)

Ruth Holmes wrote to Janice: "It is probably impossible to know how many thousands of lives that Felix has touched with his teaching, lectures, consultations, and kind words. He has affected generations old and young, here and abroad, in person and through his writings. He leaves a legacy of learning and love that knows no bounds and will never again be replicated."

"I was shocked and saddened to hear of Felix's recent death," wrote **Jane Yank**. "The last time we spoke he was, as always, sharp, thoughtful, and vigorous.

"I will miss him deeply. I am bedeviled, as you know, with great aspirations but minimal confidence. I could not have achieved any of the joys I have had through graphology without his encouragement."

Richard Persky, who accompanied his letter to Janice with a "before" sample of his writing as graphic proof of Felix's ability to facilitate change, wrote the following: "Felix was a profound and positive influence on my life. All I have to do is think back to what I was like when I first met him and what I am like now. I would never have developed as far as I did had it not been for him.

"I have so many beautiful memories of Felix and so many beautiful things were said at the memorial. I guess his hallmark was the ability to see beauty in the world and the ability to bring out that beauty in others. My life became so much richer and more complete because of my friendship with you and Felix and I will always be grateful to both of you.

"I will also be grateful for the technical knowledge he imparted. I'm glad I established my foundation with him. A truly developed student also knows that they have to be receptive to other sources of knowledge in order to actuate what they've been taught. But that, too, was one of Felix's gifts — the ability to go beyond teaching to a solid foundation and establish in each of his students a higher level of consciousness and understanding. "

Beulah Beddoe writes: "Felix will always be remembered by me as the ultimate fixer whose objective was based upon the belief that everything had to work to its fullest potential in order to fulfill itself.

"He felt the need to understand how things worked and when they didn't, to find out what prevented them from doing so, so that he could fix them and have them work again.

"His motto was to 'get to the heart of the problem and work from there.' He practiced that principle in everything he did, whether his mission was to restore an old, discarded watch to its proper functioning, or nurture into bloom a wilting violet or to bring renewed hope to a broken spirit.

"It was for the latter that he can best be remembered by many, for in accomplishing that task he touched and influenced many lives."

FELIX KLEIN . . . our eternal light
A warm heart
In a cold snow
Is the FELIX KLEIN
Than I know
A caring soul
A wonderful ear
Is the FELIX KLEIN
I hold so dear
A smiling face
A gentle hand
Is the FELIX KLEIN
I understand
A reassuring voice
A loving touch
Is the FELIX KLEIN
We all love so much.

--Roxanne Perri Lux

Gloria Noel said of their meetings: "I came to soak up Felix, like the sun."

In a tribute entitled "My Guiding Image, Felix Klein," **Ron Simeone** wrote: "During my classes with Felix in Gestalt Graphology he recommended that the guiding image be found and the analysis start with the following words, 'The most outstanding quality of this writer is . . . . ' In conclusion my guiding image is Felix and the most outstanding quality of this teacher, mentor, and friend is abundant love which manifested itself through gentleness, caring, patience, and humility. Now as a Gestalt graphologist and court-qualified Document examiner I trust that I will be able to convey the knowledge and outstanding gifts of this outstanding individual who has appeared as a meteor in our universe and whose brilliance will not be extinguished."

Marc Seifer wrote of his years of knowing Felix: "I first met Felix in 1972 or 1973. It was at the tail end of my schooling with Dan Anthony at the New School for Social Research, and Felix had been presented to us as a rival faction. . . .

In 1985, "we were both in Chicago at Kendall College. After dinner, I questioned him at length about his days in Europe. He told me in great detail about his trials in the concentration camps and how he made his way to America. I think what stayed with me more than anything was his genuine lack of feelings of enmity towards the Nazis. Felix was, by nature, a loving and caring man. He saw beyond the horror of those times the humanity that was present, and I believe that it was that sympathetic attitude that helped him survive.

"To the very end of his days, Felix Klein was a student. An open-minded man, he was always willing to learn something new. I felt that when I was with him at the many conferences that we attended, that the lecturers tried harder because he was there. His spirit is very powerful, and I can feel it now as I end this essay."

Nina Grey, writing from England, sent the following quotation: "Say not, in grief, that he is no more, but, in thankfulness, that he was."

National Society for Graphology
Seminar

October 8, 1994
11 a.m. - 4 p.m.

ROOSEVELT HOTEL
(Please note new location)
45 East 45th Street
New York City

"A Celebration of Felix Klein's Life in Graphology"

(Non-members $10)

NATIONAL SOCIETY FOR GRAPHOLOGY
250 WEST 57TH STREET
SUITE 2032
NEW YORK, NY 10107

FIRST CLASS

Deaths

Amdur, Richard
Bazer, Irving
Biezup, John
Bliss, Jeanne
Boston, Lyon
Chavkin, Samuel
Coban, Eve
Cohen, Victor
Eaton, Edgar
Fuchs, Herbert
Goldstein, Regina
Greenberg, Joseph
Harrold, Jack
Harz, Victor
Kagan, Robert
Kalkstein, Edna
Karasick, Sol
Klein, Felix
Lubash, Estelle
Marshall, Jeanette
Martin, Earl
Parisi, Grace
Pease, Mary
Plamondon, Carol
Rosenberg, Helene
Rosenberg, Rose
Rubine, Rose
Russell, Martin
Sahn, Frances
Salomon, Richard
Schehr, Milton
Shapiro, Ethyl
Signer, Jessica
Storrs, Richard
Strauss, Lester
Wehmann, Joan
Weissman, Ella
Wenk, Burton

BLISS—Jeanne, died July 27, 1994. Wife of the late Max L. Bliss; mother of Ellin B. Jaeger of Huntingdon, PA, and Lynn S. Bliss, of Detroit, MI; grandmother of Maria B. Jaeger, of Glen Cove, NY. Dedicated student at the New School for Social Research. Known for her generosity, volunteer work, and devotion to family and friends. She will be remembered by all who knew her. Services Thursday, July 28 at 2 P.M. at the Brotherhood Synagogue, 28 South Gramercy Park.

BOSTON—Lyon. On July 26, 1994. Beloved husband of Barbara Hudnut Boston. Loving father of Julia Boston Bourque. Dear brother of Katherine Boston Daly. Services and interment private.

CHAVKIN—Samuel. The Fund for New Priorities in America mourns the passing of our good friend and long-time board member, Samuel Chavkin. A noted journalist, public speaker and author, he was a careful and articulate defender of civil liberty and human rights. We extend our deepest sympathies to his family, his colleagues and his many friends.

Robert Boehm, Chairman
Maurice Paprin, President

COBAN—Eve (Baker). Entered into rest July 26, 1994, age 94, of Andovers, MA. formerly of N.Y.C. Beloved wife of the late Harold A. Coban. Loving sister of the late Howard and Louis Baker. Dear friend of several nieces, nephews and grandnieces and grandnephews. Eve Coban, for many years a dedicated social worker and Director of Special Services at New York's Children's Aid Society, was a graduate of Simmons College in Boston and Columbia University's School of Social Work in 1947. Graveside services at Beth El Cemetery, Washington Township, NJ on Friday, July 29 at 1 P.M. Expressions of sympathy in her memory may be donated to The Children's Aid Society, 105 E. 22 St, NY 10010. For more information contact Stanetsky-Hymanson Memorial Chapels, Salem, MA.

COHEN—Victor. Beloved husband and father. Loving brother of Jane Cohen. Loving uncle of Jonathan, Michael, and Sharon Greenberg. Services 1 PM, Thursday, "Plaza Memorial," 91st and Amsterdam.

COHEN—Victor. The Jewish Center mourns the passing of its long time member and extends its con-

BLISS—Jeanne, died July 27, 1994. Wife of the late Max L. Bliss; mother of Ellin B. Jaeger of Huntingdon, PA, and Lynn S. Bliss, of Detroit, MI; grandmother of Maria B. Jaeger, of Glen Cove, NY. Dedicated student at the New School for Social Research. Known for her generosity, volunteer work, and devotion to family and friends. She will be remembered by all who knew her. Services Thursday, July 28 at 2 P.M. at the Brotherhood Synagogue, 28 South Gramercy Park.

FUCHS—Herbert. His wisdom, compassion, and love will not be forgotten.

The Last and Perkis Families

GOLDSTEIN—Regina K. Wife of the late Rabbi Herbert S. Goldstein and the late Maurice Krengel, mother of Charles, Frances and the late Joseph Krengel. Grandmother and great-grandmother. Member in many Jewish religious institutions.

GREENBERG—Joseph. The Board of Governors, Administration, Faculty and all Members of the Rambam family regretfully records the passing of Joseph Greenberg, one of the founders, past president, and counsel to Yeshiva Rambam for over forty years. During his tenure, he has helped develop the institution to a major educational icon in the community. His love of jewish education knew no bounds. He will be missed sorely and leave a vacuum that cannot be filled. May his family be comforted amongst the moumers of Zion and Jerusalem.

Alex Gross, Howard Stern,
Chairmen, Bd of Governors
Isaac Molnester, Imre Lefkovits,
Presidium

GREENBERG—Joseph. Our Staff and Associates express their sorrow at the passing of their long-time friend and counsel. We offer heartfelt condolences to his family.

The Morgenstern Family

HARROLD—Jack. New York City Opera mourns the passing of our good friend and colleague, Jack Harrold. As a member of City Opera's family since 1945, he provided us with many memorable evenings in the theater, as well as being a caring friend and supporter of his fellow artists throughout the years. More recently, he became a noted vocal coach to young singers, thus providing his encouragement to the next generation. His passing leaves a large void in the world of music and in our hearts. Our deepest sympathies go to his family, his colleagues, and his many friends.

Christopher Keene
General Director
New York City Opera

HARZ—Victor. On July 27, 1994

Deaths

KARASICK—Sol, of Coconut Creek, FL, formerly of New Rochelle. Beloved husband of Pauline. Cherished father of Carol Karasick and Helene Naiman. Loving brother of Ceil, Sue and Ruby. Funeral service in Deerfield Beach, FL on Friday, July 29. Family will receive visitors next week in N.Y.C.

KLEIN—Felix. January 17, 1911-July 26, 1994. Adored husband, sweetheart, best friend, protector and teacher, the depth of whose love and compassion have transformed my life forever. We were married April 3, 1986 and had eight magical years together, we worked side-by-side in his business Manhattan Handwriting Consultant and in The National Society for Graphology of which he was the founder. We traveled, laughed and loved together, and everyday I was warmed by his wonderful smile, his hugs and his constant thoughtfulness. Now I must live on those memories. A Memorial Service will be held Sunday July 31 at the Riverside Chapel 76th and Amsterdam Avenue at 2:30 P.M.

Your Sweetheart
from Here to Eternity, Janice

KLEIN—Felix. The Board and members of the National Society for Graphology are deeply saddened by the passing of Felix Klein, our Founding President and Guiding Spirit. Vienna-born and educated, Klein formed NSG in 1972 to promote in America the highest standards in the practice of Gestalt Graphology. As a graphologist; Klein was remarkably insightful, and through his lecturing, teaching, and practice, he defined and embodied the standard for thoughtful, in-depth handwriting analysis. Beloved by all, he will be profoundly missed. We at NSG extend our heartfelt condolences to his family. A Memorial Service will be offered at Riverside Memorial Chapel, 180 West 76 St, NYC, Sunday, July 31, 2:30 P.M.

KLEIN—Felix. January 17, 1911-July 26, 1994. Beloved father of Thomas, Howard and Peter. Stepfather of Valerie Bottenus, brother of Kay Field, and grandfather of Rebecca, David, Shaun and Simon. He lived to do good, to heal and to uplift, and we can only hope to follow in his path. He was a very extraordinary man.

KLEIN—Felix. The Board and members of the National Bureau of Document Examiners mourn the passing of our Founder and President, Felix Klein. He left an indelible mark on our profession and on all our lives. He will be sorely missed.

LUBASH—Estelle. Devoted mother of Victor Lubash and Barbara Krauthamer. Loving grandmother of Andrew and Alan Lubash and Steven and Norma Krauthamer. Services Thursday, 2 P.M. at Wellwood Cemetery, Pinelawn, L.I.

MARSHALL—Jeanette, died July 23, 1994, in Pompano Beach, FL, at the age of 91. Dear mother of Arnold, mother-in-law of Marcia, grandmother of Alexandra. Services Sunday, July 31, 10:20 A.M. at

Deaths

PEASE—Mary. Of New York City and of Bridgehampton, N.Y. On July 22, 1994. Wife of the late Perry R. Pease. Mother of Mary P. Acquino and of Matthew P. Pease. Grandmother of Lauren W. Acquino. Memorial services to be held at St. John the Divine, 112 Street and Amsterdam Avenue on September 8, 1994 at 11:30 AM. In lieu of flowers, donations in Mary's memory may be made to the New York City School Volunteers Program, Inc., 443 Park Avenue South, New York, N.Y. 10016.

PLAMONDON—Carol. Died June 22, 1994, in New York City. Beloved daughter of the late A.D. Plamondon, Jr. and Ruth Wilk Plamondon. Sister of the late A.D. Plamondon, III, all of Chicago, IL. Singer in various shows and musicals both on Broadway and on tour. Memorial Mass at 9:15 AM, Monday, August 1, at Our Lady of Perpetual Help Church, 1775 Grove St., Glenview, Illinois, followed by graveside services at All Saints Cemetery, Des Plaines, IL.

ROSENBERG—Helene. 80, on July 26, 1994. Wife of the late Marvin Rosenberg. Mother of Linda Rosenberg, David Rosenberg and step-mother of Ellen Tovatt Leary. Grandmother of Daniel, Sam, Aaron and Rachel. Newspaper reporter, editor, Reform Democratic District Leader, member of Mayor Lindsay's Advisory Board on Lead Poisoning, volunteer at The American Red Cross, and, at the time of her death, at Roosevelt Hospital. She was an extraordinarily devoted and concerned parent and the unabashed #1 fan of her grandchildren. She was fiercely loyal to her friends, and equally uncompromising towards those whom she felt were wrong. We love her and miss her. Service on Thursday, July 28, 10 A.M., at "The Riverside", 76th Street and Amsterdam Avenue. Interment will follow at Mount Hebron Cemetery, Flushing. In lieu of flowers contributions may be made in her name to the Roosevelt Hospital AIDS Volunteer Program.

ROSENBERG—Rose. Beloved wife of the late Harry. Loving mother of Marylin Schaengold and Joan Grant. Adored grandmother of Susan Grant Yarkoni, Harriet Grant Libby, Michael Schaengold and Dr. Howard Schaengold. Great-grandmother of Hal Grant Libby. Services at "Boulevard-Riverside", 1450 Broadway, Hewlett, Long Island, 12:30 PM, Friday. Donations to Hadassah in her memory would be appreciated.

ROSENBERG—Rose. The sweetest aunt to three generations of nieces and nephews. Bobby, Alan, and Jerry. Adriane, Ellen, Betty, Arnold, Arthur and Cindy

RUBINE—Rose. On July 27, 1994. Loving wife of the late Irving R. Rubine. Cherished mother of Stuart Rubine, George Rubine and the late Arthur I. Rubine. Dear grandmother. Services private.

RUSSELL—Martin, died suddenly on July 25, 1994. Devoted husband

Deaths

SCHEHR—Milton. Beloved husband of Annette. Loving father of Paula and Steven, Amy and Eric B. Cherished grandfather of Nathan, Allison, Je... Funeral services ... Center, 280 Old M... White Plains, New ... today July 28, 199... Hebron Cemeter... following service. ... memory may be m... Israel Center Minyo...

SHAPIRO—Ethyl. B... the late Irving. Ch... of Sheila Hirsch a... bol. Loving grandm... and Cynthia and gr... er of Angelo. Adore... Rosenberg and Har...

SIGNER—Jessica. ... Trustees and staff o... Care Association a... the death of Jes... dedicated JCCA so... over twenty-five ... Signer joined the ag... a caseworker for th... Bureau, and after ... years to raise her tw... returned to JCCA ... Social Worker in the ... Division. Mrs. Sign... years of experience ... compassion with a d... to the needs of ... families. We exte... sympathy to her ene...

Stephen Soko...
Howar...
Bo...
Paul Gitels...

STORRS—Richard S... on July 24th. Husban... father of Nick, Ayer, ... Cleveland and Nancy ... father of seven. Mem... August 6, at 3:00 PM ... Church in Cold Sprin... lieu of flowers, the ... appreciate donations ... of 1932-Yale Univers... Woods School, Oyster...

STRAUSS—Lester. D... band of Florence, car... Linda, Barry and Ed... grandfather and grea... er and brother of Al... today, 12 noon, at ... Riverside," 1450 Broo... lett, L.I. Contributio... made to Hospice Co... Island, or Little Vil... Garden City, Long Isla...

WEHMANN—Joan Col... lip, N.Y. In her 78th ye... wife of the late Dr. He... mann and the late Wo... man. Cherished moth... Regan, Hope Reynolds ... Jr., John Paul and Jam... and step mother of Jo... Susan Loughman, H... mann, Jr. and Elizabeth... ing sister of Miriam L... Mona Cavanaugh. Dev... mother of 13 and step-g... er of 21. Visiting Thurs... 7-9 P.M. at the Overto... Home, 172 Main Street... Mass of Christian Bur... 9:45 A.M., St. Mary's R... East Islip, NY. Interme... trick's Cemetery, Bay Sh...

WEISSMAN—Ella. Age 8...

AHAF JOURNAL

Volume 27 Number 5 | AMERICAN HANDWRITING ANALYSIS FOUNDATION | September - October 1994

FELIX KLEIN - EMINENT GRAPHOLOGIST - LEAVES A PRICELESS LEGACY

TRIBUTE TO A FRIEND

Felix Klein, the founder and past president of the National Society for Graphology, the founder and president of the National Bureau of Document Examiners, and a past president of the American Association of Handwriting Analysts, died of a stroke on July 26th at the age of 83. This grand master of graphology is revered by thousands of friends from around the world, and he will be sorely missed.

Felix began his study of graphology in his birthplace, Vienna, Austria, at the age of thirteen. He came to the United States in 1940 after spending six months each in the concentration camps at Dachau and Buchenwald. It was in Dachau that Felix formulated his Theory of Directional Pressure from studying changes in the handwriting of his fellow inmates. On one occasion Felix was able to win a "feast" for about a dozen of the men in his cell by doing a lengthy analysis of a guard's handwriting. The next day as the prisoners were

FELIX KLEIN
1911 - 1994

lined up outside in the cold, the guard approached Felix with an outstretched bayonet on the end of which was stuck a paper package. (Guards and prisoners were not allowed to get closer than the length of a bayonet). The package proved to be a cheese sandwich, and that "feast" was later shared by Felix's cell mates.

Felix's first love was teaching; he taught both resident and correspondence courses in all levels of graphology from basic to intermediate, advanced, Psychology for Graphologists, and an ongoing Monday night Master research class that attracted visitors from all over the world whenever they were in New York. Through his company, Manhattan Handwriting Consultants, he did extensive personnel selection, and he was also a top-ranked questioned document examiner having testified in over 150 court cases, some as far a field as Ghana, Africa.

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PRESIDENT THOMPSON INAUGURATED

Charlotte Thompson Ph.D., C.G., was installed as the new AHAF president Friday, July 15th, following the banquet at Conference '94.

In an upbeat and inspiring acceptance speech, Charlotte asked, "If you were standing in my place, I in yours, knowing what you know, what would you like to see happen?"

Charlotte hopes members will write or call her to tell her their thoughts and concerns so that AHAF can grow and continue to be an organization of which members are proud and in which they can participate with enthusiasm and reward. During the conference she asked AHAF members to write suggestions on 3x5 cards which she handed out to promote open lines of communication.

The inauguration ceremony was conducted by Eldene Whiting. It included the installation of Barbara McMenemin, CG, as Vice President, Nancy Wilbourne-Guerra as Secretary, and Pat Kenitz as Treasurer. #

DENIAL OBSERVED IN HANDWRITING

BY
LINDA LARSON, C.G., P.C.G.

Denial is a cognitive defense used to protect the psyche from the reality of a particular behavior or situation. Denial is not about who we are, but rather about protecting ourselves from what we perceive as real or emotional danger.

Children who come from the "typically dysfunctional family" have learned to use denial when they perceive the threat of rejection, abandonment, violence and any other types of abuse. Flight or fight is a natural response to

Continued on page 4

TRIBUTE *Continued from page 1*

Felix translated and condensed Dr. Max Pulver's *Symbolism in Handwriting* from the original German text (it is available from NSG). He wrote 22 monographs including *The Character Structure of Neuroses, Intelligence in Handwriting, Emotional Release in Handwriting and Human Character Types (Erich Fromm).* In 1973 Felix conducted research at Hunter College in New York, and his findings appear in the paper *Comparison Between Thematic Apperception Test (TAT) and Graphology.*

FELIX KLEIN LEAVES A LASTING LEGACY OF KNOWLEDGE AND INSPIRATION

As he lay hospitalized in New York during the AAHA-AHAF Joint Conference in July, he wrote the message on this page to the conferees.

Felix's wife, Janice, sends her deepest gratitude to everyone for the great outpouring of love that came to Felix in his last days from all over the country. We will miss this man.

A MESSAGE FROM FELIX KLEIN TO THE AAHA-AHAF CONFERENCE '94

Dear Friends,

Because I'm recovering from a brain stem stroke and pneumonia, I'm not up to writing at length, but I very much want to thank all of you for your wonderful expressions of love and encouragement. As you can imagine, it is a great disappointment to me not to be able to attend the conference, but you will be in my thoughts during all the proceedings.

As a past president of AAHA and also a solid supporter of AHAF, I want to remind each of you what a precious gift you possess in graphology and what great good you can do in this world if you use it wisely and compassionately. Author T.H. Thompson once wrote, "Be kind. Remember that everyone you meet is fighting a hard battle." As graphologists we have the means of helping others to understand and endure those battles.

So, dear friends, continue always to improve your skills and knowledge in graphology and psychology, because whatever you can learn, even if it is on the last day of your life, will benefit you and those who come after you.

As always, your friend,
Felix Klein

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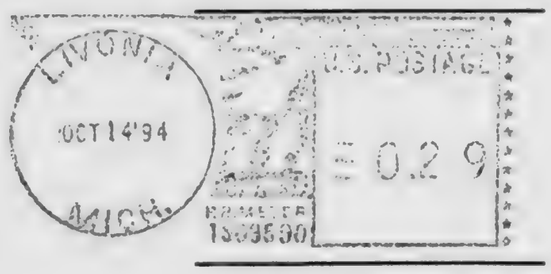
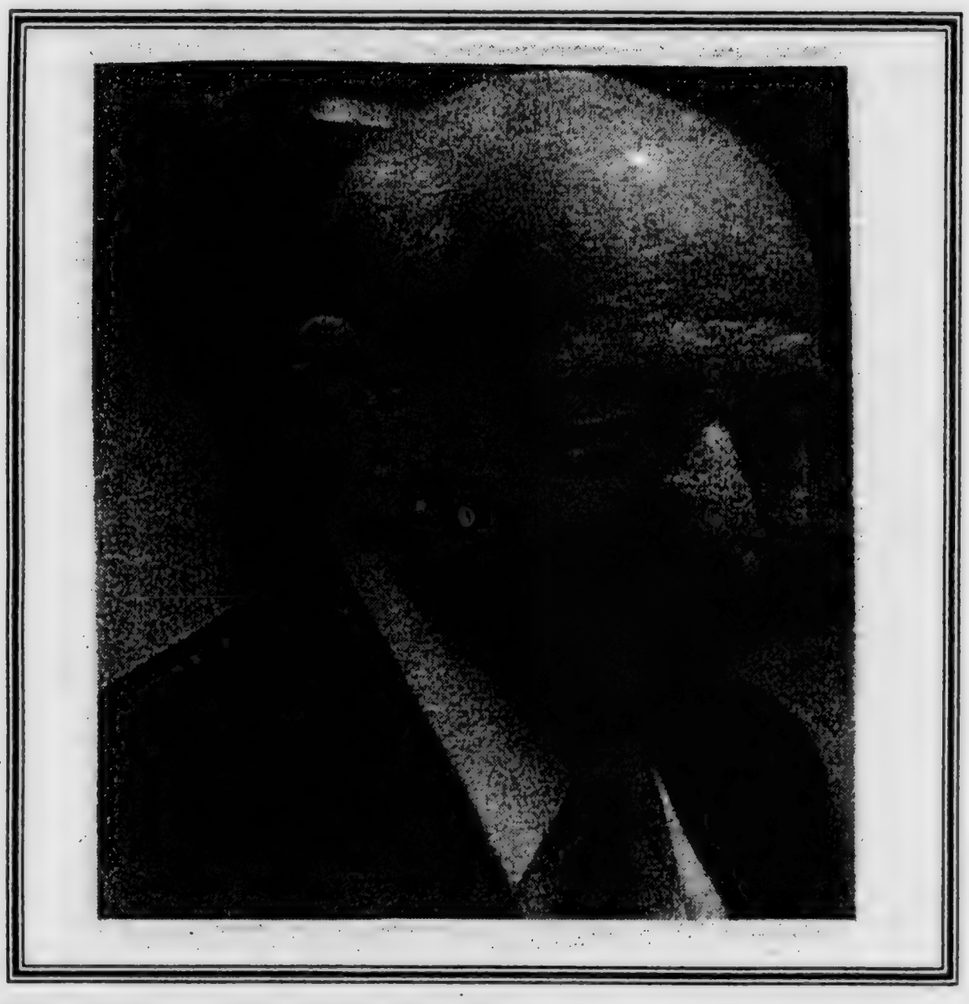


EDITOR
NSG JOURNAL
250 W. 57TH ST, STE 2032
NEW YORK, NY 10107

GOLD NIBS

Volume XIV Number 4 | $12.00 One Year - Overseas Postage Extra | July/August 1994



FELIX KLEIN

A Graphological Legend has passed on

Felix Klein passed away on July 26, 1994, with his wife, Janice, at his side.

This following interview with Felix was conducted by GRAPHEX and published in the GOLD NIBS Volume IX Nos 3 & 4 March/April & May/June 1989.

A Remembrance

A 1989 Interview with Felix Klein

Birth Place: Vienna, Austria.

Marital Status: I am on my second journey with my marriage to Janice Bottenus for 3 years now. My first journey was a marriage of 50 years. Between Janice and me, we have 3 sons, 1 daughter, and 4 grandchildren.

GNibs: Your very first job was:

Felix: At age 18, after coming out of school, I was sent to Breslau, Germany, to learn how a department store works. When I got back, I worked in my father's department store.

GNibs: Your first interest in graphology was:

Felix: I was 13 years old and accompanying my cousin, Robert Goldsand, who was also 13 and was performing at

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The opinions expressed in articles, letters, and/o interviews do not necessarily represent or reflect the opin ions or the philosophy of GRAPHEX, GOLD NIBS, or its management.

Off Hand

By Ellen Bowers

FELIX KLEIN --

Professional - Teacher - Confidant - Supporter - Expert - Moderator

At the last writing it did appear that Felix would recover. Apparently, that was not to be. Felix passed away at 4:05 on July 26. A private burial was held for family members only on Friday July 28.

Off Hand: continued p. 14

a resort in the Tirol area of Austria. Since he had been on the concert stage from the age of 10, he was famous as an established concert pianist.

After playing 3 pieces for the hotel audience, a man approached Robert and asked for a sample of his handwriting. The man withdrew, turned a few pages in a small booklet, and returned to say so many things about the handwriting that surprised me. Because I knew my cousin so well, I couldn't imagine what kind of "magic" could be done to find out so much from a few lines of handwriting.

So I asked the man if he could give me any idea how I could learn this. His response was that the best way to learn was to same up enough money to buy a book. So I did but, since my allowance was probably was the equivalent of 50 cents a week at the age of 13, it took a very long time. When I had saved about $30.00, I went to the best bookstore in Vienna and bought my first book by Laura Meyer Albertini.

GNibs: Tell us more about your graphological studies.

FELIX: I first studied on my own; engrossed with it; terribly fascinated. Soon I heard of a graphology course being given in planetarium where a variety of offerings were available to the public. Studying began in earnest, but unfortunately, the teacher became very ill and died. So I barely finished the first course. Later on, my teacher was Gerda Kautsky, the daughter-in- law of the famous geologist, Karl Kautsky. She taught me all the secondary subjects for graphology, such as, childhood education, the Montessori approach for pre-school children, psychology, and identification of handwriting.

I was so taken with my first book on graphology that a year later when I was 14, I wanted to give a birthday present to a girl I greatly admired -- she was 17-18. The present needed to be something outstanding. But I did not have enough money to buy a book like mine for her. So I copied the most important parts of the book, like printing, very accurately done including the handwriting samples -- it took 6 months with at least 1 1/2 hours each day to complete the job! A few days before her birthday, I took it to a book binding place for proper binding, and gave it to her -- it was a sensation. Some 30 years later, I heard she had immigrated to Israel and still had the book.

My own studies continued after I immigrated by way of England to the US in 1940. I had many conferences with well-known Graphologists such as, Dr. Herry O. Teltscher who is still living here in New York, Alfred Mendel, Frank Victor, and probably the most well known, Alfred Kanfer. I had 15-20 conferences with Kanfer. In addition, I would take each of my elementary graphology classes to his office for a demonstration on how he saw cancer in the handwriting. One student asked him a very provocative question, "Suppose a person has been cured by whatever means, will the indicators in their handwriting remain or will they disappear?" His answer was that they never disappeared. He was so fascinated by her question that he asked her to come back; they became very good friends; she began studying with him.

GNibs: Does the public have access to Kanfer's work?

FELIX: The records of Kanfer's work are not available at this time.

GNibs: How many students do you think you've had over the years?

FELIX: I must have had well over 500.

GNibs: If you could keep only one graphology book, it would be: Actually there are 2 which serve different purposes and both are in German. I don't think there is anything written in English that comes close to this. One by W. H. Muller and Alice Enskat, *Graphologische Diagnostik* and the other by Heinrick Pfanne, *Lehrbuch der Graphologie.* They are the best, in my opinion. An English book would be *Diagrams of the Unconscious* by Werner Wolff, however, it is not for the beginner.

GNibs: Would you pick one in English for the beginner?

FELIX: Mendel's, *Personality in Handwriting.* Klara Roman's, *Handwriting: A Key to Personality* is not bad either, but there are many mistakes in Roman's book. As long as you know what you are looking for, you can make adjustments for some of the oversights. I recommend Roman's book to my students, but I tell them only to read what they have learned already so that they have a basis of judgment -- what they can and cannot accept from the book.

GNibs: What is your most treasured handwriting sample?

FELIX: According to Eric Fromm, we have what is called a productive writing. And he acknowledges that there are very few productive people. So it follows that there are very few productive writings. I have the handwriting of a woman who manifests a highly productive writing.

I have many interesting writings. One especially very fine handwriting is from Kahlil Gibran (1883-1931), who is most remembered as authoring *The Prophet*, as well as some 30 additional works.

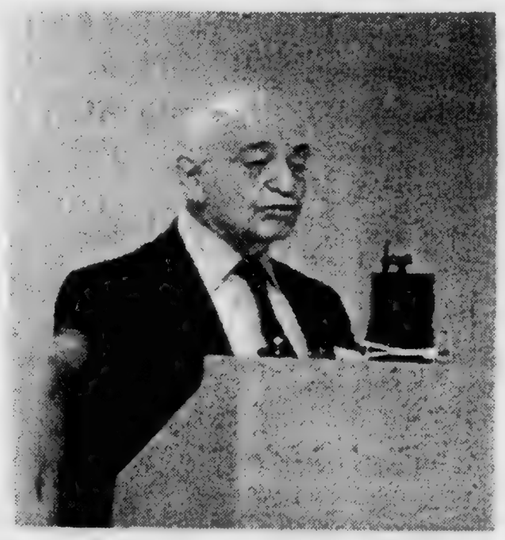
GNibs: What advice would you give to the handwriting analysis community?

FELIX: It has been my experience from the time I first came here that the public in general just does not understand what graphology is about. Early on I advertised in the *New York Times*, for $5.00 a week. It was 3 months before I got one analysis for $5.00. People just didn't know and those who thought they did seem to have the wrong impression. They did not understand how much graphology really can do - how much interpretation you can have from the handwriting. I felt that the only way to remedy the situation was to teach people what they could and should expect from the handwriting. And this is what I have been doing ever since.

TEACHING was the most important to me then and still is. I charge very little, $200.00 for 10 lessons for 20 class hours. And not only that, I always have food for them. They come directly here after work and they find a nice supper

waiting. So actually I make very little on my fees, if anything. And it surely doesn't pay for my rent. The Advanced Course of 10 lessons also. These 10 lessons are augmented by a special course, "Psychology for Graphologists," to support the graphological work.

I still feel that the biggest problem in this country is that people are insufficiently trained. It is no surprise that people constantly want me to come all over the United States because I have so much that I can teach and **I LOVE IT**. I was in Detroit just recently with Liz Mills group.



The Teacher

GNibs: What challenge would extend to the graphology community.

FELIX: As far as a challenge is concerned, unfortunately, there are many people who have learned something, learned a certain amount of graphology. And then use graphology to create publicity for themselves. In other words, they sacrifice the standards of graphology by making claims that are unreasonable. And this, I believe, hurts graphology more than anything else.

GNibs: Do you have a Parting Comment?

FELIX: I have been in various organizations. One organization, The American Graphological Society, which folded here in New York a number of years ago, created serious concerns for the profession. Its closing was brought on because of one woman who had a very serious problem and used the society's money for her own needs. For years, she collected dues from out-of-town people although the society had been disbanded. After that, it was difficult to establish an organization with high standards. Eventually my advanced students and I were able to found a new society--National Society of Graphologists. We have rigorously kept up the standards. Our students, in addition to attending the lectures, must also be able to study on their own. They must show that they can do this work. For the Professional Level designation, there is a very vigorous test requiring an in-depth analysis identifying the writer's life style and feelings supported psychologically as well as graphologically.

GNibs: Your Workshop at the Conference is on "Insincerity and Dishonesty As Seen in Handwriting." What will I learn when I participate in your Workshop? [Note: Felix presented at the COUNCIL's '89 Conference in Georgetown]

FELIX: There is great discrepancy in what people believe they are able to say regarding honesty and dishonesty. My own extensive research has lead to an understanding of degrees of honesty. However, this is for my understanding of the writer and is not to be included in a write up for any client. In order to get an in-depth understanding of what is in involved with honesty and dishonesty, come to my seminar on Sunday, July 30, from 9:30 - 12:00.

Contact: **Janice Klein**, 250 W. 57th Street, Suite 2032, New York, NY 10017, or phone 212/265-1148.

¤ ¤ ¤

Felix Klein - the Author

To Order: Contact Janice Klein

Manhattan Handwriting Consultant
250 West 57th Street, Suite 2032
New York, NY 10107
phone 212/265-1148
FAX 212/307-5671

1. Rhythm, Groundrhythm and Beyond .....$ 2.50
2. The Psychology of the Handwriting of the Child... $ 5.00
3. Intelligence in Handwriting ..$ 3.50
4. Human Character Types (Erich Fromm).....$ 5.50
5. Pictures of Handwriting (Movement, Form, Color, Space) .....$ 5.00
6. Male and Female in Handwriting.....$ 3.50
7. Combining Indicators. .$ 4.00
8. The Guiding Image in Handwriting Analysis.....$ 4.75
9. Character Structure of Neuroses (Revised Wittlich Method).....$ 8.00
10. Extremes in Handwriting Analysis .....$ 5.00
11. Maturity in Handwriting . .$ 3.50
12. Comparison Between Thematic Apperception Test (TAT) & Graphology, conducted by Hunter College, NY complete with reprint from the magazine "Perceptual and Motor Skills," 1973, and 10 handwritings with 10 TAT interpretations and10 handwriting analyses by Felix Klein (44 pages) $12.50
13. Priorities (A New Typology, Based on Alfred Adler), compiled by Felix Klein's Masterclass. 1976 .....$ 6.00
14. Emotional Release in Handwriting.....$ 6.50
15. Max Pulver's "*Symbolism in Handwriting*," translated and condensed by Felix Klein ..$ 9.00
16. Gestalt Method in Graphology. $ 2.50
17. Medical Indicators in Handwriting .....$ 6.50
18. The Ductus: The Quality of the Stroke.....$ 5.00
19. Rhythm, All Roads Lead To .....$ 7.00
20. The Power of Form (Revised &Expanded Edition)..$ 7.50
21. The Unconscious in Handwriting.....$ 7.00
22. The Addictive Personality as Seen in Handwriting.....$ 7.00

Off Hand: continued from page 14

Felix Klein Library. Further a special memorial issue of the Write-Up will be published. NSG's October meeting will celebrate Felix's life in Graphology and service to NSG.

Although GOLD NIBS had planned to begin publishing the lecture "Kinds of Offenders, Family Dynamics, Suggested Personality Traits, and Handwritings of Adjudicated Sex Offenders," from HAI's Spring Seminar by Tracy Cyrus, the report has not reached us as yet. Publication will begin at a later date.

The installments of Ed O'Neill's "*Your Pigeon Hole*" ended with the last issue of GOLD NIBS. Although the material I had indicated another installment was to be printed, in checking with Robert Backman, Curator of HARL, who assures me that no more appeared in print. At a later time, all the installments with added writing samples will be assembled for a monograph.

The series on the **4th and 5th Amendments** has been temporarily delayed once again due to the length of the articles in this issue.

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BOOKS BOOKS BOOKS

NEW

I HATE EVALUATED TRAITS - BUT THIS BOOK MAKES THEM EASY! **Erika Karohs** (c)1994 8 1/2 x 11. Self-published. 108pp. Part I. Basic Traits (begins with "acquisitiveness" to "yielding" each with its own graphic illustration. Part II. Evaluated Traits which expands on each listed trait. For Example: "acquisitiveness" under this section examines various trait combinations that could produce "acquisitiveness." 6 different combinations and interpretations are provided for "acquisitiveness." 127 Traits to examine. $39.50

INITIAL AND FINAL ADJUSTMENTS With Worksheet for "Speed in Handwriting" by Erika **Karohs**. Self-Published. ©1994 8 1/2 x 11. 27pp. Not only the type of adjustments, (arcade, garland, counter, diagonal, dots, etc.) are given but also the interpretations for all are provided. And well illustrated. $10.00

MORE LETTERS TO MR. GACY: Selected correspondence of John Wayne Gacy compiled by Rick **Staton**. © 1992 Myco Associates, Baton Rouge, LA Publishers. The pages are not numbered, but there are enough to measure 3/8" thick. 8 1/2 x 11. Correspondence between Gacy and many others including Charles Colson of Watergate along with a couple of handwriting analysts who were writing to Gacy. This publication is out of print so when these are gone, that's it. $19.95

IDENTIFYING JUNGIAN TYPES THROUGH HANDWRITING ANALYSIS by Milton B. **Moore** (c)1988. Self-Published 30pp. This Monograph briefly reviews the Jungian Typology, its 2 Attitudes (**E-I** Extraversion & Introversion), the 4 Functions (**S-N** Sensing-iNtuition; **F-T** (Feeling-Thinking). The MBTI (Myers Briggs Type Indicator) is also presented **J-P** (Judging-Perceiving) by adding to the Attitudes established by Jung. Graphological indicators suggest each. $10.00

ENERGY PATTERNS IN THE SCRIPT by Milton B. **Moore**. Self-Published (c)1990 22pp. Moore discusses 3 major areas of energy and the focus of each, their expression in the script, and their potential for imbalance . . .$10.00

HANDWRITING MEASUREMENTS by Milton B. **Moore**. Self-Published (c) 1993 38pp. Under Part I of Basic Measurements, beginning with Size and Zonal proportion 9 additional components are reviewed. In the 2d Part, Moore briefly describes 4 additional aspects of writing which can be evaluated by levels. 42 Illustrations; 4 copybook illustrations; bibliography. $10.00

THE PRINTER: A graphological Excursion into the Psyche of Those Who Print by Ted **Widmer**. Published by Machiavellian Press c1993. 36pp. 6 chapters * Printing and the Connective Form * Different Forms of Printing * The Myth of Disconnection & Intuition * Positive and Negative Graphological Combination with Printing * Printers in the Workplace * Some Final Thoughts on Printing $20.00

A PERSPECTIVE FOR CHANGE BY Barbera McMenemin. Self-Published c1994 100pp. This is a collection of essays exploring headings as "Zones -- How Many?" on to "The Bodymind Drama" to "Mind Spot- -A Stylish Fantasy" and "How to Start Clustering" as well as "Styles--Printed vs. Cursive" to name a few. An extensive Appendix which includes "Forms Ready for Reproduction. A Bibliography. $19.95

GRAPHOMANCY REVISITED: A Re-Examination of an American Antecedent of Graphology compiled and edited by Robert E. Backman. Published by Handwriting Analysis Research Library, Greenfield, MA c1991. 133pp. INDEXED $30.00

CAMILLO BALDI: His Life and Works 2d Revised Edition compiled and edited by Robert E. Backman. Published by Handwriting Analysis Research Library, Greenfield, MA c1994. 101pp. INDEXED $30.00

-- Recently New --

THE STAR WAVE TEST by Ursula **Ave-Lallemant**. ©1978. 192 pp. 5 x 8. Published by Ernst Reinhardt Verlag Muchen Basel. 103 Figures. Part I. Introduction to SWT (Star Wave Test) includes General Characteristics, test instructions, and the Criteria of Interpretation. Part 2. Includes Samples from Ave-Lallemant's practice -- over 70 tests. Soft cover. The Appendix includes the statistical results. Index for Figures. $24.00

EGO MECHANISMS OF DEFENSE: A guide for Clinicians and Researchers by George E. **Vaillant, M.D.** and other contributing authors ©1992. 306 pp. Hard Cover. Part I. Clinical Applications; Part II. Empirical Studies; Part III. Appendixes: Seven Assessment Schemes for Defense Mechanisms; 6 x 9. Indexed. $40.00

is an essential addition to the library of every experienced graphologist. One last word. This is a book for the initiated. Students should beware of misunderstanding definitions and of jumping to wrong conclusions! They should also bear in mind the Laws of Writing.

Brigitte Chosson ■

OBITUARY

It is with deep regret that we announce the death of one of our Honorary Members, **Felix Klein**, on 26th July 1994, ages 83.

Indefatigably active, Felix Klein was a familiar figure at conferences, wrote many papers on various aspects of Gestalt Graphology, the roots of which are in the German tradition: Max Pulver, Alfred Mendel and Klara Roman in particular, and ran a busy private practice in New York. He was the founder and mentor of the National Society for Graphology.

Felix Klein was born in Vienna where he began his study of graphology. He emigrated to the United States in 1940 after spending six months each in the concentration camps at Dachau and Buchenwald. It was during this period that he observed the changes in the handwriting of his fellow inmates and formulated his theory of "Directional Pressure", which has become widely accepted in graphology.

He enlivened many a gathering with his wit and wisdom and will be sorely missed.

COLLEGE NEWS

● POSTGRADUATE CLASSES

The College is pleased to announce that THURSDAY evening classes will be resumed as from 22nd September 1994.

● CHANGE OF WORKSHOP DATES

Please note:

The NOVEMBER Workshop will be held on Friday, 18. 11. 1994

The DECEMBER Workshop will be held on Friday, 2. 12. 1994.

● DIPLOMA EXAMS 1994 - *REMINDER*

Mock written examination :
FRIDAY, 14 Oct. 94 10-14:00 hrs
Mock oral examination :
FRIDAY, 4 Nov. 94 start: 10:00hrs
Final Diploma examinations :
written: MON, 28th Nov. 10 - 14:00 hrs
oral: TUES/WED, 29th/30th Nov.
start: 9:30hrs
Venue: The Park Lane Hotel.

* **Diploma candidates should send in a cheque for £30 in payment of their Examination fee by 20th October 1994 at the latest.** (Please make your cheque payable to "The British Academy of Graphology").

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Members, *Students* and *Subscribers*, are reminded that their annual subscription is now due.

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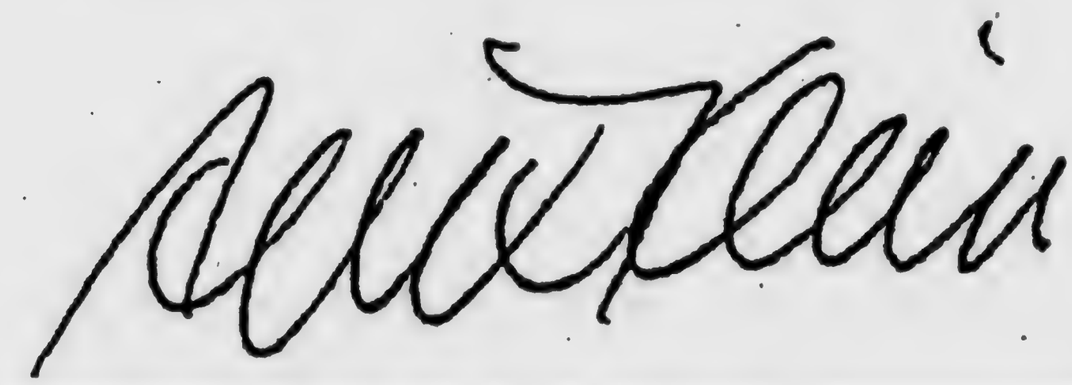
NSG

WRITE-UP

The Newsletter of the National Society for Graphology
Volume 23, Number 2

Handwriting of Felix Klein
By Carole F. Schuler



Although Felix Klein was far more than the sum of personality traits he possessed, for us it is always tremendously instructive to confirm in the writing of those we know well their most familiar qualities.

As we view these samples, a first glance at the large, steadily flowing, evenly paced script conveys the self-trust of one who knows he can count on himself. Its calmly assured stance tells us that when occassionally the writer did not succeed, he was never blown away by self doubts but responded philosophically, learning what he could from the experience and moving on to the next challenge. However, the buoyant open style reminds us all how much Felix delighted in being a *winner*, in sharing his triumphs with friends and colleagues, and releasing the "inner child" that was always so close to the surface.

The wide space between his lines depicts the broad perspective that made him value objectivity despite his subjective letter size, and it confirms the long-term view by which he could anticipate results, forsee a consequence and organize his time with managerial finesse. Still further implied in his spacing is the capacity for abstraction — the ability to apply in a second instance the essence of what worked in the first. (Maybe this explains why he so often told the same jokes! They had worked so well in the first instance — why change them!?)

It is worth noting that Felix's writing grew larger as he grew older, particularly in the last 25 years, signifying both the leadership role he occupied at NSG and his growing stature in the graphological world at large. But it was more than that: His middle zone was expanding to incorporate influences from both the upper and lower zones. Felix's "at homeness" with his beliefs and his clarity about what he most valued in life allowed him to integrate ethics, ambition, and aspirations directly into his daily life. It meant that his personal guidelines no longer functioned as reference points outside of himself (out there in the upper zone, so to speak), but rather as part of a seasoned gut response that rendered judgments instinctive, allowing action to flow naturally from self trust. As libidinal energy became more fully the creative force behind all daily activity, his writing was increasingly simplified in the direction of a single zone.

Why was Felix such a popular and beloved leader? The deep garland connection in this single-zone writing tells us he embraced people and knowledge with such spontaneous enthusiasm that he could often enlist the energies of others in common goals. For example, although Felix

(Continued on page 2)

1994-5 NSG Dues:

Active Members, Professional or Associate, $55.
Inactive Members $20 in the U.S., $30 in Canada, Mexico and overseas.
Members 65 and older, $35.

If you have not yet paid your dues, please make checks payable to NSG and mail to Treasurer Janice Klein c/o NSG, 250 West 57th Street, Suite 2032, New York, NY 10107.

Thank you for your support.

Konzentrationslager Dachau 3 K

Folgende Anordnungen sind beim Schriftverkehr mit Gefangenen zu beachten:

1.) Jeder Schutzhaftgefangene darf im Monat zwei Briefe oder zwei Karten von seinen Angehörigen empfangen und an sie absenden. Die Briefe an die Gefangenen müssen gut lesbar mit Tinte geschrieben sein und dürfen nur 15 Zeilen auf einer Seite enthalten. Gestattet ist nur ein Briefbogen normaler Größe. Briefumschläge müssen ungefüttert sein. In einem Briefe dürfen nur 5 Briefmarken à 12 Pfg. beigelegt werden. Alles andere ist verboten und unterliegt der Beschlagnahme. Postkarten haben 10 Zeilen. Lichtbilder dürfen als Postkarten nicht verwendet werden.

2.) Geldsendungen sind gestattet.

3.) Zeitungen sind gestattet, dürfen aber nur durch die Poststelle des K. L. Dachau bestellt werden.

4.) Pakete dürfen nicht geschickt werden, da die Gefangenen im Lager alles kaufen können.

5.) Entlassungsgesuche aus der Schutzhaft an die Lagerleitung sind zwecklos.

Alle Post, die diesen Anforderungen nicht entspricht, geht an die Absender zurück. Ist kein Absender bekannt, so wird sie vernichtet.

Der Lagerkommandant.

Meine Anschrift:

Absender: Name: Klein Felix

geboren am: 17. I. 1911

Block: 24 Stube: 1

Dachau 3 K, den: 2. Juli 1938

Mein liebes Lisel!

Vielen Dank für die beiden Feldpostkarten und für deinen Brief vom 26. Juni. Ich wiederhole, daß ich weiter vollständig gesund bin, sodaß du dir keine Sorgen zu machen brauchst. Leider habe ich die Bestätigung der Ausreise, die du deinem Lehrer

(Continued from page 1)

himself was no scientist, through him much that was of scientific value became a part of graphology, because he so fully inspired those in specialized fields to collaborate with him, or simply to share their knowledge. He provided a platform and the Society's level of erudition was raised.

To me, however, his great strength lay in the steadiness of his nature, the consistency of his goals, the utter reliability of his output, attitude and demeanor. Without the self-discipline it took — day in and day out — to maintain in all circumstances his unwavering continuity of purpose (which, by the way, is reflected in the writing's undaunted rhythmic regularity) all his good will, original ideas and organizational effort would be little more than a structure built on sand — temporary, partial and ephemoral. Felix planted his dreams in solid earth by committing himself on a daily basis to ongoing effort on behalf of those dreams. Yet his writing shows nothing of self-coercion for in the process of aligning himself with goals, what he discovered and exemplified was: *if you love what you do*, effort and pleasure are always synonymous.

Left: At age 27 - Written from Nazi concentration camp Dachau, to his wife, Lisl (required to write between the lines). We see modest size, clear, swinging garland, healthy will.
Page right: By his 40's, writing became a deep garland, not yet size seen in later years, but rhythm and goal-oriented discipline were well established.

WRITE-UP is the official newsletter of the National Society for Graphology whose headquarters are located at 250 West 57th Street, Suite 2032, New York, NY 10107; telephone (212) 265-1148. WRITE-UP is published in New York City a minimum of six issues annually. WRITE-UP is posted as first-class mail, is non-subscription, and is sent to members of NSG as well as other interested persons. Requests for membership should be sent to the Secretary: Carole Schuler, 8602 Ft. Hamilton Parkway, Apt. 6C, Brooklyn, NY 11209; telephone (718) 680-1382.
WRITE-UP welcomes contributions that would be of interest to its readers. Manuscripts and queries should be addressed to the Editor: Louise Erpelding, 243 West 76th Street, New York, NY 10023; telephone (212) 496-1681. Publication of material is at the discretion of the Editor.

ASSISI (PG)
Panorama

Dear Friends,
Thinking of you at this beautiful place that I would like for a long time.
Felix

ASS 48/59 - Ed. DACA - Assisi

POSTE VATICANE 500

Monday night class c/o
Felix Klein
250 W 57th St. #2032
New York, N.Y. 10107
U.S.A.

NON SCRIVERE SOTTO - DO NOT WRITE BELOW

Garami MILANO SPEDISCI QUALITÀ
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AIR MAIL

7593

MANHATTAN HANDWRITING CONSULTANT

JUN 17 1994 19 1-12/210 0667

PAY TO THE ORDER OF Cash $ 448 70/100

four hundred forty eight and 70/100 xx DOLLARS

CHEMICAL
CHEMICAL BANK
270 EIGHTH AVENUE
NEW YORK, NY 10011

FOR

Felix Klein

⑈007593⑈ ⑆021000128⑆ 008⑈006296⑈ ⑈00000448 70⑈

Page left: Age 79 - On lined paper, notes describing early concentration camp experience. More compact than his usual writing, but characteristically fluid even as grim memories came flooding back.
This page, top: Age 83 - (May 1994 vacation). Post card from Assisi. With swinging right trend and harmoniously organized space, writer adjusts flawlessly to the smaller page dimensions.
Middle: Age 83 - One hour before the stroke that took him to the hospital, he appears to have fully normal writing rhythm.
Bottom: Age 83 - Following first stroke, in hospital but not under medication at the time; fully aware and able to express intentions, he made three attempts to sign his name. Although a degree of fluidity is still present, control of fine motor movements required to remain legibly on baseline has been lost.

FELIX KLEIN
HANDWRITING ANALYST
720 WEST 172ND STREET
NEW YORK 32, N.Y.
SWINBURNE 5-6899

in his 40's

I am planning to conduct a beginner's course in Handwriting Analysis, starting Tuesday September 24th from 8-10 PM. The course will consist of one introductory lecture giving background on Handwriting Analysis as well as a discussion of the forthcoming sessions. You may attend the introductory session without committing yourself for the entire series, for a fee of $3.00. The course will consist of 15 weekly meetings, excluding holidays at a total fee of $50.00. The class will meet at the studio of Mrs. Helen Morris, 240 West 75th St. Apt. 9B. It is adviseable to bring a sample of your handwriting to the lecture.

I should appreciate your notifying me in advance calling me at CO5-1148 daytime or at SW5-6899 evenings or writing to the above address that you plan to be present at the first session.

Cordially Yours

Felix Klein

Felix Klein
Graphologist
250 West 57th Street
New York, N. Y. 10019
265-1148

July 6, 1973

Dear Carole:

Thank you for your lovely letter. Just as I say: most of the things that we fear never occur.

Everything's fine here. I am just about ready to leave for the country. My new course will start next Thursday.

Please write if you could

I am in Federal Court Ho Center 6th Room 905 at 10:30

I had to go to Court

Page left: <u>At age 62 - still in his prime</u>. *This is among the most relaxed and buoyant of his writing samples. He had established NSG, was serving a second year as President, was scheduled to lecture at AAHA's convention — and twenty years of personal and graphological triumphs lay ahead.*
This page, top: <u>About age 75</u> *- (court note). Vigorous, elastic stroking might well have been executed by a 25-year old. (Reduced 55%)*
Bottom: <u>In his 70's</u> *- (second court note). Clear, confident, youthful, open. (Reduced 55%)*

about 1990 Age - 79

He couldn't look into the light anymore and then he seemed to believe that the bloodsucker would not see him. But I had a fine feeling I feel directly when somebody observed me. If he even look directly at me. My feeling did not betray me. Here he was. Like an arrow he jumped at the poor guy next to me. "You dog you want to sleep?" He took out his bayonet and put it at the chest of the trembling man. "If I see you once more that you want to sleep than you will be shot. This I did not want to believe. For a while there it was quiet. All of a sudden the train started to move. It was approximately 11 o'clock. An officer outside shouting to the bloodsucker to exercise sound immediately it started. The bloodsucker opened the door and started to command. Up - down - up - down quicker and quicker. We had to jump from our seats and sit down again. Many were out of breath and again came the order up - down - up - down finally came another order: hands on the knees - eyes into the light. That was not possible to endure. Something had to happen. I had to find some way out and suddenly I had one inspiration. Directly behind the lamp was a crack in the painting. At the first moment I did not want to trust my eyes and in the formation of the lines I could see the face of a woman and I said to myself "Mary" I did not want to think "Lisl". Do you see what they do to me? I concentrated on the thought, my wife was here with me. Sometimes she smiled a little as if was happy how courageous I was today.

"I'M FOREVER GRATEFUL TO FELIX. I'M 45 YEARS OLD AND NO ONE IN MY WHOLE LIFE HAS EVER SAID A WORD TO HELP ME. BUT THEN I MET THIS LITTLE SHORT FELLOW IN NEW YORK WITH THE BIG HEART AND HE LED ME TO A NEW ENLIGHTENMENT." Jim Hines.

"DO YOU KNOW WHAT FELIX WAS TO HUMANITY? HE WAS LIKE A HEALING SALVE ON A SORE. .. HE HAD A MILLION DOLLAR SMILE AND JUST THE SIGHT OF HIM MADE YOU FEEL BETTER."

Sam, the News Dealer

"FELIX'S GIFT WAS EVEN MORE THAN JUST CARING. MANY PEOPLE ARE CARING AND FELIX CERTAINLY WAS THAT, BUT HE HAD A GIFT THAT WENT FAR BEYOND THAT. HE HAD THE ABILITY TO TUNE IN ON WHERE ANOTHER PERSON WAS COMING FROM AND TO REFLECT BACK TO THEM WHAT THEY FELT AND NEEDED."

Judith Bobrow

"I LOVE HIM. HE'S JUST THE KIND OF MAN I LOVE -- WARM, GENTLE, UNDERSTANDING. HE WAS AN ELEGANT, CULTURED VIENNESE GENTLEMAN, THAT'S ALL YOU NEED TO SAY." Nancy Cassetta

---

"I CAME TO SOAK UP FELIX, LIKE THE SUN."

Gloria Noel

From a letter written in 1979, by Jo Baxter:

"THANK YOU SO MUCH, FELIX, FOR REPEATING AND STRESSING THE NECESSITY OF GROWTH. WHAT WOULD HAVE BECOME OF ME IF I HAD NOT MET YOU! ... I DO WANT TO THANK YOU FOR ALL THE EFFORT YOU GAVE IN MY DEVELOPMENT. I, IN TURN, AM TRYING TO ENCOURAGE THOSE WHOM I MEET TO 'GROW.' I DO TRUST YOU WILL FEEL BLESSED BY HAVING HELPED ME, AS WELL AS OTHERS. ONLY BY HELPING OTHERS DO WE HELP OURSELVES."

TO FELIX

You were my teacher, but also a friend,
who cared and listened and held my hand.
Mine is just one of the many lives
you touched by your wisdom and kind advice.
At moments of anguish, when life was a drag,
I came to you for a smile and a hug.
Always active, daring and bold,
you remained young, while others got old.
A wisdom so deep, a mind so aware -
and insight, for pointing at what people were;
although you often made the mistake
of remembering to give while forgetting to take...
If ever the thought about spirit was true
- of being immortal - , it will happen to you;
While your body in cold earth rests,
your LIGHT warms the hearts in our chests.

I miss you...

SANDA
JULY 31st 1994

SANDA VERO IS A PROFESSIONAL ARTIST

MY MEMORIES OF FELIX

By Beulah Beddoe

Felix will always be remembered by me as the ultimate fixer, whose objective was based upon the belief that everything had to work to its highest potential in order to fulfill itself.

He felt the need to understand how things worked, and when they didn't to find out what prevented them from doing so, so that he could fix them and have them work again.

His motto was to "get to the heart of the problem and work from there." He practiced that principle in everything he did, whether his mission was to restore an old discarded watch to its proper functioning, or nurture into bloom a wilting violet, or to bring renewed hope to a broken spirit. It was for the latter that he will best be remembered by many, for in accomplishing that task he touched and influenced many lives.

With the handwriting as a tool, he had the unusual gift of getting to the soul of an individual and of reaching out with compassion, understanding, and respect. With encouragement and faith in the individual, he was able to direct him or her into a different path, one that was no longer cramped but offered the space which allowed for new growth and development.

I am one of those people who was greatly influenced by the lessons he taught me and the profound wisdom he shared. I will be ever grateful for that privilege and it is my sincere desire to continue on the path he had shown me.

Thank you, Felix, wherever you are, for all that you have done. I will remember you always. And thank you, Janice, for sharing him with us.

##############################

(Note: Beulah Beddoe is an art therapist.)

GRAPHOLOGY CORRESPONDENCE COURSES

ELEMENTARY: Ten lessons. $600.

1. Introduction and Trend
2. Zones and Connections
3. Connections, continued
4. Regularity and Pressure
5. Margins and lSpace
6. Style Evaluation (Rhythm)
7. Style Evaluation (Symmetry, creativeness, legibility, speed)
8. Slant and Size
9. Simplification & Directional Pressure
10. Signature, Capital I, Analysis

INTERMEDIATE: Ten lessons. $600.

1. Connections in greater depth (6 types of garlands, 5 arcades
2. Connections, cont'd (6 angles, 6 threads, school type)
3. Left-handed writing
4. The picture of movement (strong, weak, disturbed)
5. The pictures of form and color (strong weak, disturbed)
6. The picture of space (strong, weak, disturbed)
7. Insincerity and dishonesty
8. Printed writing
9. How to find the "guiding image" or gestalt
10. Extremes in handwriting

ADVANCED: Ten lessons. $750.

1. Vocational guidance
2. Vocational guidance, continued
3. Personnel selection
4. Personnel selection, continued
5. Freud: His Psychoanalytic Theories as Seen in Handwriting
6. Freud, continued
7. Carl Jung, His Psychology and Typologies as Seen in Handwriting
8. Alfred Adler and His Typology of Priorities (pleasing, comfort, control, superiority) as Seen in Handwriting
9. Erich Fromm, His Psychology and Typologies (receptive, hoarding, marketing, exploitive) as Seen in Handwriting
10. Bernhard Wittlich: Character Structure of Neuroses (depressive, compulsive, hysteric, schizoid) as Seen in Handwriting

Note: Courses may be paid for either in a lump sum at the start or on a lesson-by-lesson basis. THERE IS NO CONTRACT TO SIGN.

FELIX KLEIN, founder and president of the National Society for Graphology, has been teaching since he arrived in the United States in 1940. During that time he has trained hundreds of students both in his classes in New York City and by correspondence courses. Mr. Klein began his study of graphology in Vienna, Austria at the age of thirteen. Even during the year he spent in Dachau and Buchenwald concentration camps he continued his research, formulating the theory of directional pressure as a result of studying changes in the handwriting of his fellow inmates.

He has translated and condensed Max Pulver's "Symbolism in Handwriting" from the original German and is the author of 22 monographs. Through his company, *Manhattan Handwriting Consultant*, he does personnel selection, vocational guidance and questioned document examination.

FELIX KLEIN

Founder and President of the National Society for Graphology, founder and president of the National Bureau of Document Examiners, and a past president of the American Association of Handwriting Analysts, Felix Klein began his study of graphology in his birthplace, Vienna, Austria, at the age of thirteen. He has been a practicing graphologist all of his life and has lectured and given seminars throughout the United States and in Canada, England, Germany, Israel, and Mexico. In 1987 he presented two lectures at Oxford University before the 1st British Symposium on Graphological Research and in 1989 and 1991 he lectured at Cambridge University before the 2nd and 3rd British Symposiums.

Mr. Klein came to the United States in 1940 after spending six months each in the concentration camps at Dachau and Buchenwald. While in those camps he formulated his theory of directional pressure as a result of studying changes in the handwriting of his fellow inmates.

He has translated and condensed Dr. Max Pulver's "Symbolism in Handwriting" from the original German, and is the author of 22 monographs, including, "The Character Structure of Neuroses," "The Psychology of the Handwriting of the Child," "Intelligence in Handwriting," "Rhythm, Groundrhythm and Beyond," and "Emotional Release in Handwriting." His contribution to the scientific validity of graphology is described in his 44-page paper comparing the accuracy of matching TAT (thematic apperception tests) with graphological personality profiles, a research project conducted at Hunter College, New York, in 1973.

Mr. Klein does extensive work in personnel selection for major companies and banks, vocational guidance, and individual analyses, all through his company, Manhattan Handwriting Consultant.

A consultant to the United Nations, to AT&T, and to the State of New York, Felix Klein is a top-ranked questioned documents examiner and has testified in over 150 court cases in New York, New Jersey, Connecticut, New Mexico and Nevada, as well as in Geneva, Switzerland and the island of St. Vincent's. In 1979 he was called to Ghana, Africa to testify in a case involving a major political figure.

It is probably as a teacher that Felix Klein is most known and loved. He holds classes at his New York City office in all levels of graphology; elementary, intermediate, advanced, Master Research, and Psychology for Graphologists. He also offers correspondence courses at all levels and has correspondence students from all over the U.S., Canada, England, Sweden, Israel and Australia.

Felix Klein has appeared on numerous television and radio shows, among them the Canadian Broadcasting Company's TV version of "60 Minutes," "What's My Line;" the Alan Douglas, Alan Burke, Jerry Williams, Long John Nebel, and Candy Jones shows, as well as the radio stations of Harvard, Brown, and Boston Universities. A prominent clinical psychologist once wrote to Felix, "...with your knowledge of graphology and psychology, you're the only one I know who speaks and understands both 'languages.'"

Wherever Felix Klein speaks, his warm, caring personality and his naturalness and keen sense of humor generate enthusiastic responses from young and old alike.

250 West 57th Street, Suite 2032, New York, NY 10107

AR 25356

Felix Klein Collection.

LEO BAECK INSTITUTE
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New York, NY 10011

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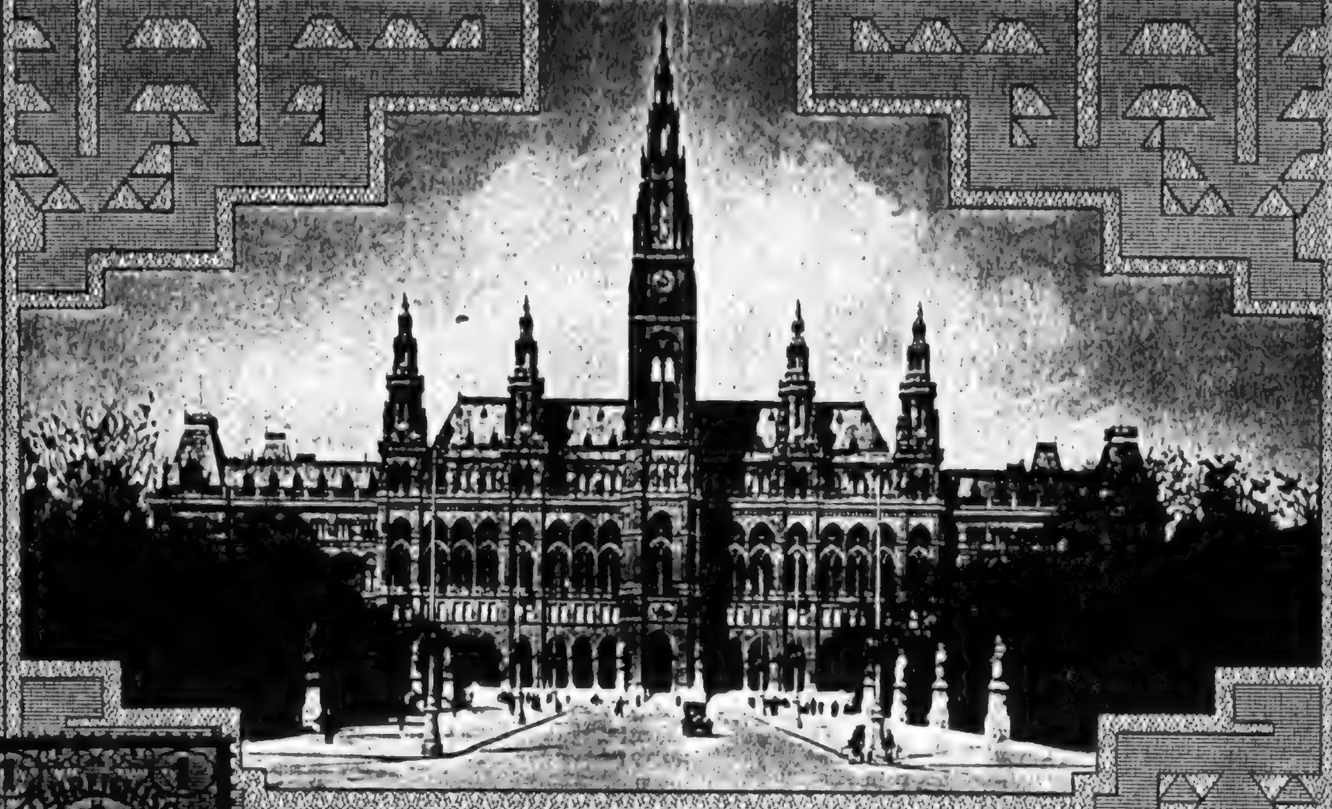
URL: http://www.lbi.org

Date: 2/24/2010 Sys #: 000198395

Box: 1 **Folder: 2**

FELIX KLEIN

Sep.26 1930	Juli 1930	Schule	Handelsakademie	Wien III., Esteplatz
Juli	Okt.		arbeitslos	
Okt.1 1930	Sept.30 1931	Volontaer	M. Fischhoff Modewarenhaus	Breslau Deutschland
1930	1931		Werkstaetten fuer Schaufenster dekoration.	Breslau Deutschland
Nov.1 1931	30April 1938	Schueler	Johann Fessl's Nachfolger	Wien 10.,
Oct.1 1938	2.Juni 20.4.	Angestellter	Favoritenstrasse 92 Konzentrationslager	Oesterreich Deutschland
2.Juni 1938	1939	Haeftling	Dachau und Buchenwald	
25.4. 1939	22.5 1939	arbeitslos		
22.5. 1939	20.2. 1940	Trainee	Laura Lee Frocks	London England
20.2 1940	4.3. 1940	arbeitslos	Ueberfahrt nach Amerika	
4.3 1940	10.5. 1943	arbeitslos		
10.5. 1943	9.11. 1943	Krankenwaerter	Jewish Hospital	Brooklyn, New York
9.11. 1943	7.1. 1944	arbeitslos		
7.1. 1944	30.6 1945	Schueler	Continental Watchmakers Training School	New York
30.6. 1945	20.5. 1947	Uhrmacher Lehrling	J. Graubart	New York
20.5. 1947	30.6 1964	Uhrmacher	A. Matlaw	New York
30.6. 1964	20.5 1969	Selbstaendig	Colosseum Jewelry Co.	New York
20.5 1969	today	Angestellter	Gain Handwriting serv. Inc. New York (This later became Manhattan Handwriting Consultant, still in operation by his second wife, Janice Klein)	



HEIMATSCHEIN

womit bestätigt wird, daß

Ludwig Klein,

Charakter oder Beschäftigung Handelsangestellter,

Alter 17. I. 1877 in Wien,

Stand ledig,

das Heimatrecht in WIEN besitzt O.a.T. - K 152/18

Eigenhändige Unterschrift der Partei:

Ludwig Klein

VOM MAGISTRAT DER
BUNDESUNMITTELBAREN STADT WIEN
IM SELBSTÄNDIGEN WIRKUNGSBEREICH

Wien, am 8. Mai 1925.

Für den Bürgermeister:

V. D. Nr. 51. Streng verrechenbar. — Druck der Österreichischen Staatsdruckerei, D. V., in Wien. 9000 25

9.1

Abschrift.

Matrikelamt
der israel.Kultusgem.
Wien.

Wien,15. August1938.

Bestätigung

zwecks Vorlage bei der Militärbehörde.

Es wird bescheinigt, dass Herr Felix Klein geboren am 17. Jänner 1911 in Wien laut den hieramts vorgelegten Urkunden Volljude ist.

Der Matrikelführer
Mp. Rosenfeld.

Dem auf Seite 1 Genannten wird die Erlaubnis zur Führung eines*)

~~Kraftwagens mit einem Gesamtgewicht bis zu 3·5 t,~~
~~a) mit mehr als drei Rädern,~~
~~b) mit drei Rädern,~~
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~~einspurigen Kraftrades,~~
~~mehrspurigen Kraftrades,~~
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erteilt.

mit:
Verbrennungskraftmaschine,
~~Elektromotor,~~
~~Dampfmotor,~~
~~Motor anderer Art~~

Wien, am ..... 193.....

Amtsstempel

Unterschrift.

Verw.-Abg. 5 S erlegt.

*) Nichtzutreffendes ist zu streichen.

Werkstätten für Schaufensterdekoration

HKSB

Handwerker- und Kunstgewerbeschule Breslau

Herr Felix Klein

Breslau, Gurlauerstr. 49

Die Teilnahme an einem Lehrgang im Dekorieren von Warenauslagen während der unten angegebenen Zeit wird hierdurch bescheinigt.

Abendunterricht/6 Wochenstunden

vom 1. Nov. 1930 bis 30. April 1931

Breslau, den 30. April 1931

Der Werkstatt-Leiter: H. Jacuse

Der Direktor der Handwerker- und Kunstgewerbeschule:

HANDWERKER U. KUNSTGEWERBESCHULE BRESLAU

i.V. Haupel

Lehranstalten des Gremiums der Kaufmannschaft

Handelsakademie der Wiener Kaufmannschaft. III.Uchatiusg.9.

Abschrift des Reifezeugnisses.

Klein Felix,

geboren am 17 Jänner 1911 zu Wien

in Österreich Mosaischer Religion, hat nach Absolvierung der Unterrealschule die Handelsakademie der Wiener Kaufmanmschaft vom Schuljahr 1926/27. bis Ende des Schuljahres 1929/30 besucht und sich im Sommertermin 1930 der Reifeprüfung im Sinne der Vollzuganweisung vom 18. März 1920,V.B.Nr.35,, und des Erlasses 25. November 1924,Z.5645, V.E.Nr 98, unterzogen.

Die hiebei und in den sonstigen Pflichlehrgegenständen erzielten Ergebnisse waren folgende:

Deutsche Sprache .....genügend

Französische Sprache und Korrespondenz gut

Englische Sprache und Korrespondenz ..genügend

Wirtschaftsgeographie.....genügend

Allgemeine und Wirtschaftgeschichte...gut

Mathematik(Algebra,Geometrie u. polit.

Arithmetik.....genügend

Kaufmännische Arithmetik.....genügend

Übungskontor(allgem.u.Internat. Handels

kunde,Handelkorrespondenz und

Buchhaltung).....genügend

Naturgeschichte.....gut

Chemieund chemische Technologie.....genügend

Warenkunde.u.Mechanische.Technologie..genügend

./.

Seigen und Wollstoff-Spezial-Haus

M. Fischhoff.

Breslau 1.

Ring 43 und Schmiedebrücke 67.

30. September 1931.

Zeugnisabschrift.

Herr Felix Klein geb. am 17. Jänner 1911.zu Wien, war vom 1. Oktober 1930 bis zum heutigen Tage bei mir als Volontär rätig. Herr Klein hatte Gelegenheit während dieser Zeit in allen Abteilungen meines Betriebes sich zu beschäftigen, und er hat diese Gelegenheit zu seiner und meiner Zufriedenheit auszunutzen verstanden.

Seine Führung war einwandfrei, er war treu und ehrlich, und es begleiten ihn meine besten Wünsche für sein weiteres Ergehen.

3.)

Wien,17. August 1938.

Zeugnisabschrift.

Herr Felix Klein geb. am 17. Jänner 1911 in Wien war vom 26. Oktober 1931 bis zum 30. Juni 1938 in meinem Geschaft als Verkäufer und Lagerist tätig gewesen und hat seit 4 Jahren selbständig seine Abteilung geleitet. In dieser Eigenschaft hat er Wäsche manipuliert und war aushilfsweise in der Buchhaltung und Kassa tätig. Ich war mit ihm immer sehr zufrieden, da er sich in jeder Weise äusserst umsichtig und nützlich erwieden hat. Seine ausgedehnten Sprachenkanntnisse kamen ihm im Kundendienstsehr zu gute. Den umständen zu-folge muss ich auf die weiteren Dienste des Herrn Klein verzichten und wümsche ihm das allerbeste auf seinem ferneren Lebensweg.

Verwalter auf Grund des Gesetzes
über die Bestellung von Kommissarischen
Verwaltern und kommissarischer
Ueberwachenngsorganen
G.Bl. Nr.80/1938.

m.p. Schwinger Adalbert.

4.)

Wekstätte für Schaufensterdekoration
Handwerker und Kunstgewerbeschule Breslau.

Herr Felix Klein
Breslau, Gartenstrasse.49.

Dei Teilnahme an einem Lehrgang im Dekorieren von Warenauslagen während der unten angegebenen Zeit wird hiedurch bescheinigt.

Abendunterricht 6 Wochenstunden
vom 1. Nov. 1930. bis 30. April 1931.

Breslau, den 30. April 1931.

Abschrift des Zeugnisses der Kaufmannschaft

Handelsakademie der Wiener Kaufmannschaft. III.Lehrjahr.

Abschrift des Zeugnisses.

Physik.....gut

Kaufmännische Rechtslehre und

Bürgerkunde.....genügend

Volkswirtschaftslehre.....genügend

Stenographie.....genügend

Schönschreiben.....gut

Auf Grund dieser Leistungen wurde dem Genanntan das Zeugnis der Reife zuerkannt.

Das Betragen während des Besuches der Handelakademie war sehr gut.

Wien am 12. Juni 1930.

GRUND NUMMER 0 0 2 8 4 8 9 4

GRUND NUMMER 0 0 2 8 4 8 9 4

Trauungs-Zeugnis.

Von dem Unterzeichneten wird bezeugt, daß laut hieramtlichen Trauungsbuches 1935

Reihezahl 220 am neunten Juni Eintausend

neun hundert dreissigfünf /: 9. VI. 1935 :/ das nachbenannte

Brautpaar nach den Gesetzen des Staates und der Religion getraut worden ist:

Bräutigam:

Felix Klein ,ledig

geboren in Wien am 17.Jänner 1911

zuständig nach Wien

wohnhaft in Wien,X.Landgutgasse 21

Sohn des Simon Klein

und der Hermina geb.Bernhard

Braut:

Marie Lisa Friedmann, ledig

geboren in Wien am 26.August 1911

wohnhaft in Wien,XV.Denglergasse 6

Tochter des Wilmos Friedmann

und der Aranka geb.Munk

Die Trauung wurde in Gegenwart der Zeugen Otto Friedmann

und Simon Klein

von Rabbiner Dr.A.Z.Schwarz

in Wien I.Seitenstettengasse 4 vorgenommen.

Wien, am 9. Juni 1935

MATRIKELAMT DER
ISRAELITISCHEN KULTUSGEMEINDE
IN WIEN.

beeideter Matrikelführer.

R. K. Dr. Nr 25 — M V. 387.

abgeschickt am 30. April 1938

Sehr geehrter Herr Seibel!

Sie werden vielleicht sehr erstaunt sein, von jemandem einen Brief zu bekommen, den Sie gar nicht kennen. Ich muss Ihnen also gleich sagen, dass ich Ihre Adresse Ihrer [illegible] Wiener Bekannten, der Familie Buresch verdanke, die ich schon dur[illegible] Modewarengeschäft an [illegible] lich Ihres Besuches i[illegible] mit der Familie Bures[illegible] da ich häufig über di[illegible] gen, wenn man das so [illegible]

Copy of A CARBON copy of A letter to George Seibel in the U.S. — who sponsored MANY Jewish Refugees — before Felix Klein entered Dachau.

Subsequently, IN 1940, when MR. Klein had gotten to England upon release from Buchenwald, George Seibel did sponsor Felix & Lisl Klein to come to New York.

Nun muss ich do[illegible] belästige. Die äusser[illegible] das Land, worin ich g[illegible] zu verlassen und zwar[illegible] tenzmöglichkeit sehe[illegible] gen, mit einem Existe[illegible] noch jung, habe etwas[illegible] Welt ein neues Leben[illegible] grossen Risiko verbur[illegible] für mich für Vereinigten [illegible] nach den Vereinigten [illegible] am ehesten verwerten[illegible] ben, werde ich Ihnen, eine nach Möglichkeit kurz gefasste Lebensbeschreibung geben:

ich bin in Wien im Jahre 1911 geboren und besuchte hier die Elementarschule (evangelische Volksschule). Weiters war meine Ausbildung darauf gerichtet aus mir einen guten gebildeten Kaufmann zu machen, obwohl ich mich vielleicht für einen geistigen Beruf mehr geeeignet hätte. Dann besuchte die Unterrealschule und anschliessend die Handelsakademie, deren Ziel die sogenannte Handelsakademiematura (Abitur) ist. Damit war meine schulmässige Ausbildung für den Kaufmannsberuf beendet. Meine Eltern waren so vermögend um mich für ein Jahr nach Breslau als Volontär in ein grosses Warenhaus schicken zu können. Dort habe ich rein praktisch viel gelernt, denn gerade in diesem Beruf kann man in Deutschland viel lernen. Ebenso habe ich während meines dortigen Aufenthaltes auch eine Schaufensterdekorationsschule besucht, worüber ich ein Zeugnis besitze. Nach Wien zurückgekehrt bin ich sofort in das Geschäft meines Vaters als Angestellter eingetreten und habe schon nach kurzer Zeit eine eigene Abteilung zur alleinigen Verwaltung übernommen. Schon im ersten Jahr konnte ich eine Umsatzsteigerung von mehr als hundert Prozent verzeichnen. Aber das war nicht das einzige was ich im Geschäft meines Vaters getan habe. Ich habe unsere Buchhaltung modernisiert, unser Blocksystem verbessert, unserer Dekoration eine neue Note diktiert, unsere Bedienungsart individueller gestaltet und schliesslich meine Schwester täglich in der Mittagszeit in der Kassa vertreten.

Aber das ist nur mein "Hauptberuf". Schon mit dreizehn Jahren habe ich begonnen Graphologie zu lernen und es in dieser Wissenschaft zu einer gewissen Fertigkeit gebracht. Eben jetzt arbeite ich an einer Reihe von Vorträgen über dieses Gebiet, für die ich zwar noch keine Verwendung weiss. Sehr viel habe ich mich mit Pädagogik und Psychologie beschäftigt. Ich habe neben vielen Vorträgen und Kursen auch am Pädagogischen Institut in Wien inskribiert und hierüber ein Zeugnis. Ausserdem habe ich bei einem Kindergarten der Gemeinde Wien hospitiert.

Von frühester Kindheit an mussten wir schon Fremdsprachen lernen. So beherrsche ich bis zu einem gewissen Grad in Wort und Schrift: Englisch Französisch, Italienisch und natürlich Deutsch. Vor Kurzem habe ich begonnen Spanisch-Unterricht zu nehmen. Für Musik bin ich sehr begabt. Ich habe Violine, Ziehharmonika und Schlagwerk gelernt. Sehr viel Geschick habe ich zum

abgeschickt am 30. April 1938

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Sie werden vielleicht sehr erstaunt sein, von jemandem einen Brief zu bekommen, den Sie gar nicht kennen. Ich muss Ihnen also gleich sagen, dass ich Ihre Adresse Ihren lieben Wiener Bekannten, der Familie Buresch verdanke, die ich schon durch viele Jahre kenne. Meine Eltern haben nämlich ein Modewarengeschäft an der nächsten gegenüber liegenden Ecke, das Sie anlässlich Ihres Besuches in Wien bestimmt gesehen haben. Aber die Bekanntschaft mit der Familie Buresch ist über das rein geschäftliche weit hinausgegangen, da ich häufig über die schriftstellerische Tätigkeit und über die Tagesfragen, wenn man das so nennen kann, gesprochen habe.

Nun muss ich doch den Grund angeben, warum ich Sie mit meinem Schreiben belästige. Die äusseren Umstände hier, lassen es mir als nötig erscheinen, das Land, worin ich geboren und aufgewachsen bin mit meiner Frau für immer zu verlassen und zwar deshalb, weil ich für mich als Jude hier keine Existenzmöglichkeit sehe. Wenn ich vielleicht älter wäre, könnte ich mich begnügen, mit einem Existenzminimum hier mein Leben zu Ende zu Leben. Aber ich bin noch jung, habe etwas gelernt und möchte irgendwo draussen in der weiten Welt ein neues Leben beginnen, wenn es auch mit grossen Gefahren und einem grossen Risiko verbunden ist. Es ist kein Zufall, dass ich besonders gerne nach den Vereinigten Staaten gehen will, denn ich halte gerade dieses Land für mich für sehr geeignet, weil ich glaube, dass ich dort meine Fähigkeiten am ehesten verwerten werde können. Um Ihnen von mir ein klares Bild zu geben, werde ich Ihnen, eine nach Möglichkeit kurz gefasste Lebensbeschreibung geben:

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Servieren, also zum Kellnerberuf. Im Allgemeinen wäre noch zu sagen, dass ich gesund und kräftig bin, jeden Sport betreibe, wie Auto=, Motorrad= und Radfahren, Skilaufen, Eislaufen, Tennisspielen, Schwimmen Reiten u.s.W.

Ich verfüge über eine ziemlich grosse Markensammlung, die geeignet wäre, ein Geschäft im kleinen Rahmen zu eröffnen. Ausserdem habe ich mir fachmännisches Wissen in der Philatelie angeeignet, sodass ich von vielen Leuten hier als Berater zugezogen werde.

Zusammenfassend glaube ich also für folgende Berufe geeignet zu sein: Kaufmaennische in sämmtlichen Textilwaren (Spezialkenntnisse in Herren und Damenwäsche) und Briefmarken, Buchhalter, Korrespomdent (vier Sprachen) Orginaisator und Einkäufer in einem Warenhaus, Dekorateur, Lagerist, Manipulant, Kassier, Verkäufer, Vertreter und selbstständiger Geschäftsführer Weiters fühle ich mich für Kinder von drei Jahren an als Erzieher berufen. Besonders durch meine Bildung, Sprach- und Sportkenntnisse. Ebenso glaube ich als Gesellschafter geeignet zu sein, da ich neben den obengenannten Fähigkeiten ein guter Tänzer und erstklassiger Bridge-und Schachspieler bin.

Meine Frau, auch gebürtige Wienerin, hat fünf Klassen evang. Volksschule, drei Klassen Bürgerschule und drei Klassen Haushaltungsschule absolviert. Nachher besuchte sie einen einjährigen allgemeinen kaufmännischen Kurs (Zeugnis). Auf Grund ihrer besonderen Fähigkeiten für die Schneiderei, bildete sie sich auf diesem Gebiet vollständig aus und absolvierte schliesslich die staatliche Meisterprüfung in Wien,(staatliches Diplom), die sie berechtigt, hier dieses Gewerbe selbstständig auszuüben. Anschliessend hat sie sich in zwei erstklassigen Wiener Damenmodensalons eine ausreichende Praxis angeeignet. Hiezu kommt noch eine spezielle Ausbildung für Gürtel- und Taschen- montieren.

Sie ist also zu folgenden Berufen geeignet:
Schneiderin, Hausschneiderin, Schnittzeichnen und Schnitte anfertigen, Weissnähen, Kunstgewerbliche Arbeiten und sämtliche Handarbeiten (Stricken etc), Köchin (perfekt in feiner und gewöhlicher Wiener Küche), Zuckerbäckerei (Spezialkenntnisse in der Herstellung von Marmeladen und Kompotten), Haushälterin, Säuglingpflege (Kurs und Praxis /Zeugnis/) Kinderfräulein (einschlägige Kurse), und eventuell Verkäuferin (Praxis im Geschäft) mit englisch-, französisch- und italienischen Sprachkenntnissen.W-

Wir sind wahrscheinlich in der Lage, ein kleines Vermögen (cca.Dollar fünftausend), dessen genaue Höhe aber noch von den zu erwartenden Deutschen Reichsgesetzten abhängt, da unser jetztiges Vermögen ein Vielfaches von dem genannten Betrag ausmacht, zur Gründung einer Existenz mitbringen werden können.

Ebenso gerne sind wir bereit jede Art von untergeordneter Arbeit, zu der wir körperlich und geistig fähig sind, anzunehmen.

Bitte entschuldigen Sie vielmals, dass ich Ihre Zeit schon so lange in Anspruch genommen habe.

Nach meinen bisherigen Informationen kann man die Einreise in die Vereinigten Staaten nur mit einem Affidavit bekommen, oder mit einem detailliert beschriebenen Anstellungsvertrag. Wäre es Ihnen vielleicht möglich, mir so eine Bescheinigung zu verschaffen oder selbst auszustellen? Wenn nicht, können Sie mir einen Rat geben oder irgendwelche Adressen von Leuten in den Vereinigten Staaten oder anderen Überseeländern, die mir eventuell an die Hand gehen könnten?

Meine Zukunft hängt sehr von Ihrer Antwort ab; wenn es Ihnen irgend möglich ist, schreiben Sir bald, auch wenn Ihr Brief für mich Negatives enthalten sollte.

Im vorhinein für alles meinen innigsten Dank. Handküsse an Ihre liebe Frau Gemahlin, von der mir Frau Buresch so viel Liebes erzählt hat.

Seien Sie von mir und meiner Frau aufs herzlichste gegrüsst

Felix Klein, Wien V., Blechturmgasse 1.

A.R.5.

Any communication on the subject of this letter should be addressed to-
THE UNDER SECRETARY OF STATE,
HOME OFFICE
(ALIENS DEPARTMENT),
CLELAND HOUSE,
PAGE STREET,
LONDON, S.W.1,
and the following number quoted :-
K. 17173

HOME OFFICE,
CLELAND HOUSE,
PAGE STREET,
LONDON, S.W.1.
20th May, 1939.

The Under Secretary of State is directed to inform **the German Jewish Aid Committee** with reference to **their letter (TR/ARS/NRG/GB/A.11886) of the 6th instant** regarding **Mr. Felix Klein** that the Secretary of State does not desire to raise objection to **the trainee employment of Mr. Klein with Laura Lee Frocks Ltd., Princess House, Eastcastle Street, W.1, as proposed.**

His passport is returned herewith.

Unemployt Book No := STEPNEY 347309

The Secretary,
German Jewish Aid Committee
Trainee Department,
Bloomsbury House,
Bloomsbury Street,
W.C.1.

D 45825-1 5000 D/d 137 1/39 P R P

November 23, 1978

Dearest little Hariette:

September 16 was that lovely day when you wrote that lovely letter to me and today, Thanksgiving, is the day I want to give thanks to you, for your friendship, for your loyalty, for your love but most of all, for your constant desire to grow.

It is so good to read your letters and to see how you have learned from your experiences. How beautiful that you have thrown away the blinders. You have grown more critical, critical with objectivity and wisdom. I don't know what you'll be if you continue to grow so fast. I may not be in your "league" then but one thing is sure you'll be something beautiful.

On September 29th I lost my mother. One would think that the pain would be less because she was almost 91 and I am 67 but a mother is a mother and the pain is greater when one has such a healthy relationship as I had with my mother. How much I have learned from her. That deep love for humanity was was so contageous and there is no other person in this world that has taught me more of that than she. She always felt that the love for others was the key to happiness. It is also so good for me to know that I have given her in her old age more than any other person, a kind of love that made the lonely life liveable. Her smile, when she saw me entering her room every morning, was all the reward I needed. And so, now that she is gone, I feel free of guilt. I know that it was me, that has made the evening of her life a happy one. She always was afraid of having to suffer when she had to go. Her wish not to have to suffer was answered. She fell the day before but she did not injure herself. The following night she passed away in her sleep. It was a strange coincident that my sister came to see her (from Australia) the week before she died.

The only reason I did not write to you before is simply lack of time. WHEN ARE YOU COMMING BACK???

Love

AR 25356

Felix Klein Collection.

LEO BAECK INSTITUTE
Center for Jewish History
15 West 16th Street
New York, NY 10011

Phone: (212) 744-6400
Fax: (212) 988-1305
Email: lbaeck@lbi.cjh.org
URL: http://www.lbi.org

Date: 2/24/2010 Sys #: 000198395

Box: 1 **Folder: 3**

Felix Klein

REMEMBERING FELIX KLEIN

REMEMBERING FELIX KLEIN

Conceived and compiled by Carole F. Schuler

MEMORIAL booklet compiled
by CAROLE F. Schulere, secretary
of the NATIONAL Society for
GRAPHOLOGY, AFTER the death
of Felix Klein IN 1994.

The name "Valerie" above a photo refers to Janice Klein's daughter, Valerie Bottenus.

Each ● symbol indicates an additional script hidden in the pocket.

With best friend, Dr. William C. Hallow

Dedicated to Janice,
whose constant, loving, support
enabled Felix to continue his creative
work at near full capacity
until the end of his life,
and whose courage and devotion
in sustaining NSG following his death
has been an inspiration

Eigenhändige Unterschrift des Inhabers

In the glow of youth -- where each moment
embodies the promise of a limitless tomorrow . . .

Handwriting of Felix Klein

Carole F. Schuler

Although Felix was far more than the sum of personality traits he possessed, it is always highly instructive to confirm in the writing of those we know well their most familiar qualities.

As we view these samples, a first glance at his large, steadily flowing, evenly paced script conveys the self-trust of one who knows he can count on himself. The calmly assured stance tells us that when occasionally this writer did not succeed, he was never blown away by self doubts but responded philosophically, learning what he could from the experience and moving on to the next challenge. However, the buoyant open style reminds us all how much Felix delighted in being a winner, in sharing his triumphs with friends and colleagues, and releasing the "inner child" that was always so close to the surface.

The wide space between his lines depicts the broad perspective that made him value objectivity despite his subjective letter size, and it confirms the long-term view by which he could anticipate results, foresee a consequence and organize his time with managerial finesse. Still further implied in his spacing is the capacity for abstraction - the ability to apply in a 2nd instance the essence of what worked in the first. (Maybe this explains why he so often told the same jokes! They had worked so well in the first instance - why change them!?)

It is worth noting that Felix's writing grew larger as he grew older, particularly in the last 25 years, signifying both the leadership role he occupied at NSG and his growing stature in the graphological world at large. But it was more than that: His middle zone was expanding to incorporate influences from both upper and lower zones. Felix's "at homeness" with his beliefs and his clarity about what he most valued in life allowed him to integrate ethics, ambition and aspirations directly into his daily life. It meant that his personal guidelines no longer functioned as reference points outside of himself (out there in the upper zone, so to speak), but rather as part of a seasoned gut response that rendered judgments instinctive, allowing action to flow naturally from self trust. As libidinal energy became more fully the creative force behind all daily activity, his writing was increasingly simplified in the direction of a single zone.

Why was Felix such a popular and beloved leader? The deep garland connection in this single-zone writing tells us he embraced people and knowledge with such spontaneous enthusiasm that he could often enlist the energies of others in common goals. For example, although Felix himself was no scientist, through him much that was of scientific value became a part of graphology, because he so fully inspired those in specialized fields to collaborate with him, or simply to share their knowledge. He provided a platform and the Society's level of erudition was raised.

To me, however, his great strength lay in the steadiness of his nature, the consistency of his goals, the utter reliability of his output, attitude and demeanor. Without the self-discipline it took - day in and day out - to maintain in all circumstances his unwavering continuity of purpose (which, by the way, is reflected in the writing's undaunted rhythmic regularity) all his good will, original ideas and organizational effort would be little more than a structure built on sand - temporary, partial and ephemoral. Felix planted his dreams in solid earth by committing himself on a daily basis to ongoing effort on behalf of those dreams. Yet his writing shows nothing of self-coercion for in the process of aligning himself with goals, what he discovered and exemplified was: if you love what you do, effort and pleasure are always synonymous.

Konzentrationslager Dachau 3 K

Folgende Anordnungen sind beim Schriftverkehr mit Gefangenen zu beachten:

1.) Jeder Schutzhaftgefangene darf im Monat zwei Briefe oder zwei Karten von seinen Angehörigen empfangen und an sie absenden. Die Briefe an die Gefangenen müssen gut lesbar mit Tinte geschrieben sein und dürfen nur 15 Zeilen auf einer Seite enthalten. Gestattet ist nur ein Briefbogen normaler Größe. Briefumschläge müssen ungefüttert sein. In einem Briefe dürfen nur 5 Briefmarken à 12 Pfg. beigelegt werden. Alles andere ist verboten und unterliegt der Beschlagnahme. Postkarten haben 10 Zeilen. Lichtbilder dürfen als Postkarten nicht verwendet werden.

2.) Geldsendungen sind gestattet.

3.) Zeitungen sind gestattet, dürfen aber nur durch die Poststelle des K. L. Dachau bestellt werden.

4.) Pakete dürfen nicht geschickt werden, da die Gefangenen im Lager alles kaufen können.

5.) Entlassungsgesuche aus der Schutzhaft an die Lagerleitung sind zwecklos.

Alle Post, die diesen Anforderungen nicht entspricht, geht an die Absender zurück. Ist kein Absender bekannt, so wird sie vernichtet.

Der Lagerkommandant.

Absender:

Meine Anschrift:

Name: Klein Felix

geboren am: 17. I. 1911

Block: 24 Stube: 1

Dachau 3 K, den: 2. Juli 1938

Mein liebes Lisi!

Vielen Dank für die beiden Feldpostkarten und für Deinen Brief vom 26. Juni. Ich wiederhole, daß ich weiter vollständig gesund bin, sodaß Du Dir keine Sorgen zu machen brauchst. Leider habe ich die Bestätigung für Deine Reise, die Du Deinem Lehrer

ich dir doch nicht zu schreiben. Bleib wie du warst. Du darfst mir auch mehrere Seiten auf einem Brief schreiben so wie du es schon das letzte Mal gemacht hast, nur recht deutlich, da ich es sonst nicht bekommen würde. Grüße an alle Verwandten und Bekannten insbesonders an die Kellers vom Schulen Berg.

Dein Felix.

At age 27 - Written from Nazi concentration camp Dachau, to his wife, Lisl, (required to write between the lines) We see modest size, clear, swinging garland, healthy will.

FELIX KLEIN
HANDWRITING ANALYST
720 WEST 172ND STREET
NEW YORK 32, N.Y.
SWINBURNE 5-6899

By his 40's, writing became a deep garland, not yet the size seen in later years, but rhythm and goal-oriented discipline were well established.

Iam planning to conduct a beginner's course in handwriting analysis, starting Tuesday September 24th from 8-10 PM. The course will consist of one introductory lecture giving background on Handwriting Analysis as well as a discussion of the forthcoming sessions. You may attend the introductory session without committing yourself for the entire series, for a fee of $3.00. The course will consist of 15 weekly meetings, excluding holidays at a total fee of $50.00. The class will meet at the studio of Mrs. Helen Morris, 240 West 75th St. Apt. 9B. It is adoisable to bring a sample of your handwriting to the lecture.

I should appreciate your notifying me in advance calling me at CO5-1148 daytime or at SW5-6899 evenings or writing to the above address that you plan to be present at the first session.

Cordially yours

Felix Klein

Jane Hill

Federal Courthouse

40 Center St.

Room 905

at 10:30

12/17/85

About age 75 - (court note) Vigorous, elastic stroking might well have been executed by a 25-year old.

Felix Klein
Graphologist
250 West 57th Street
New York, N. Y. 10019
—
265-1148

July 6, 1973

Dear Carole:

Thank you for your lovely letter. Just as I say: most of the things that we fear never occur.

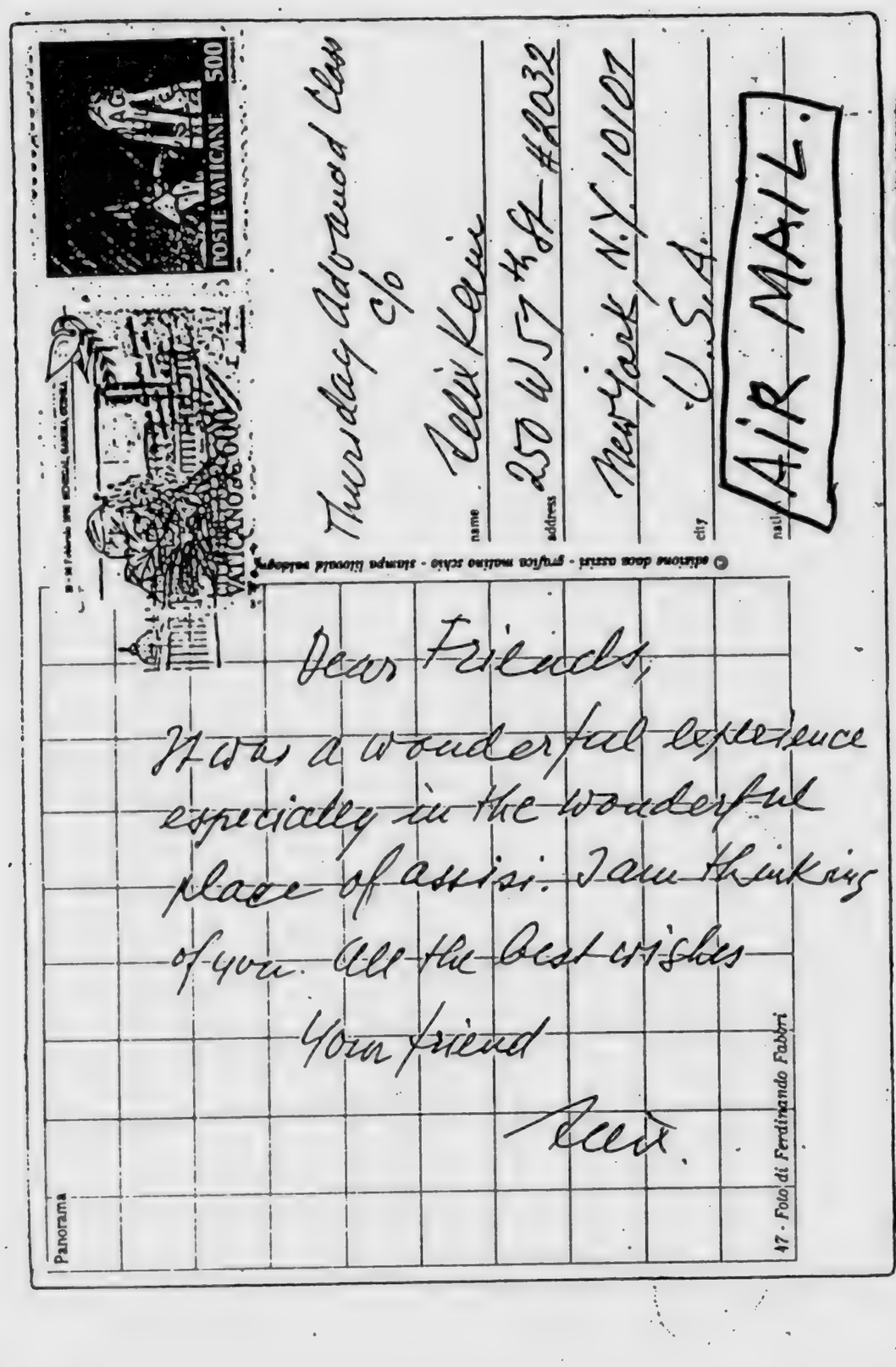
Everything's fine here. I am just about ready to leave for the country. My new course will start next Thursday.

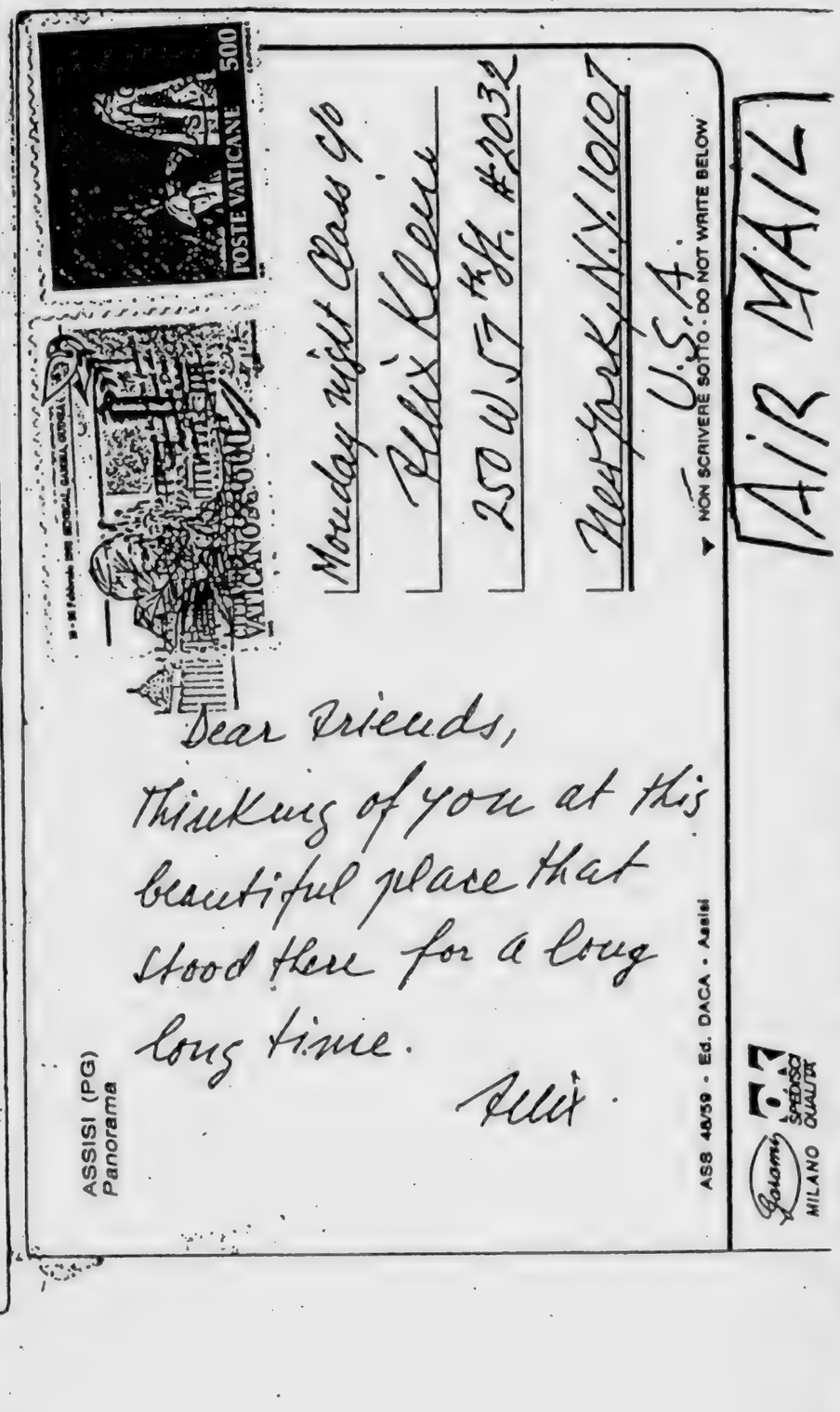
Please write if you could

<u>At age 62 - still in his prime</u>. This is among the most relaxed and buoyant of his writing samples. He had established NSG, was serving a second year as President, was scheduled to lecture at AHAA's convention – and twenty years of personal and graphological triumphs lay ahead.

He couldn't look into the light anymore and there he seemed to believe that the bloodsucker would not see him. But I had a fine feeling I feel directly when somebody observed me. If he even look directly at me. My feeling did not betray me. Here he was. Like an arrow he jumped at the poor guy next to me. "You dog you want to sleep?" He took out his bayonet and put it at the chest of the rambling man. "If I see you once more that you want to sleep than you will be shot. This I did not want to believe. For a while there was quiet. All of a sudden the train started to move. It was approximately 11 o'clock. An officer outside shouting to the bloodsucker to excercise sound immediately if started. The bloodsucker opened the door and started to command. Up-down-up-down quicker and quicker. We had to jump from our seats and sit down again. Many were out of breath and again came the order up-down-up-down finally came another order: hands on the knees - eyes into the light. That was not possible to endure. Something had to happen. I had to find some way out and suddenly I had an inspiration. Directly behind the lamp was a crack in the painting. At the first moment I did not want to trust my eyes and in the formation of the lines I could see the face of a woman and I said to myself "Mary" I did not want to think "Lisl". Do you see what they do to me? I concentrated on the thought, my wife was here with me. Sometimes she smiled a little as if was happy how courageous I was today.

Age 79 - On lined paper, notes describing early concentration camp experience - more compact than his usual writing, but characteristically fluid even as grim memories came flooding back.





Age 83 - (May '94 vacation) Post cards from Assisi. With swinging right trend and harmoniously organized space, writer adjusts flawlessly to the smaller page dimensions.

7593

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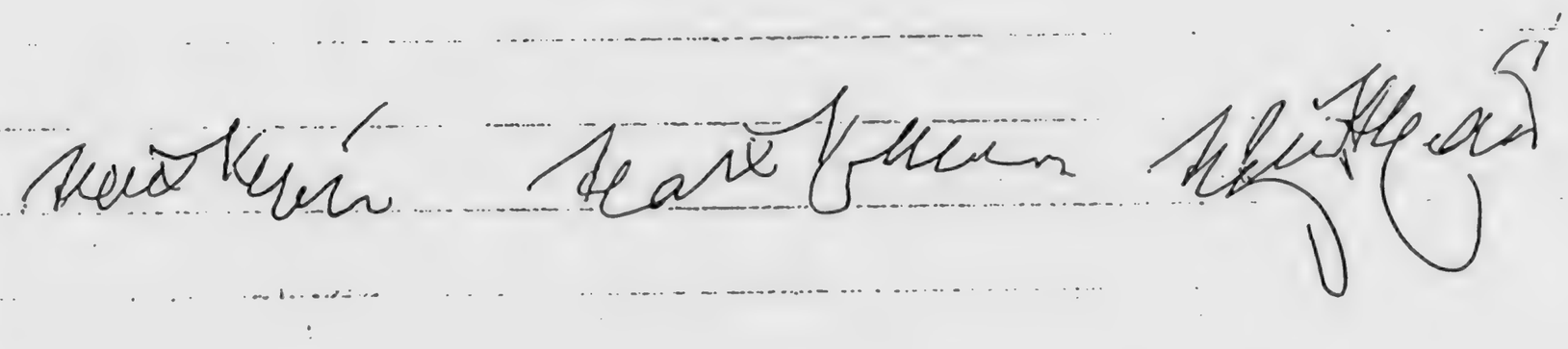
Age 83 - One hour before the stroke that took him to the hospital, he appears to have fully normal rhythm.



Age 83 - Following first stroke, in hospital – but not under the influence of sedatives, muscle relaxants or mind altering drugs – fully alert and able to express intentions, Felix made 3 attempts to sign his name. Although fluidity is still present, control of the fine motor movements required to remain on the baseline and write legibly has been lost.

1980's

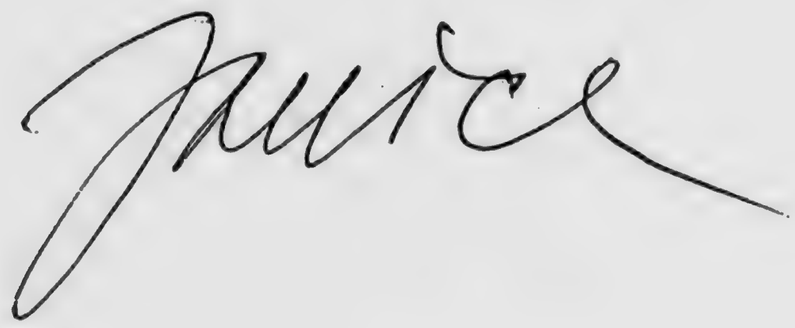
I had to go

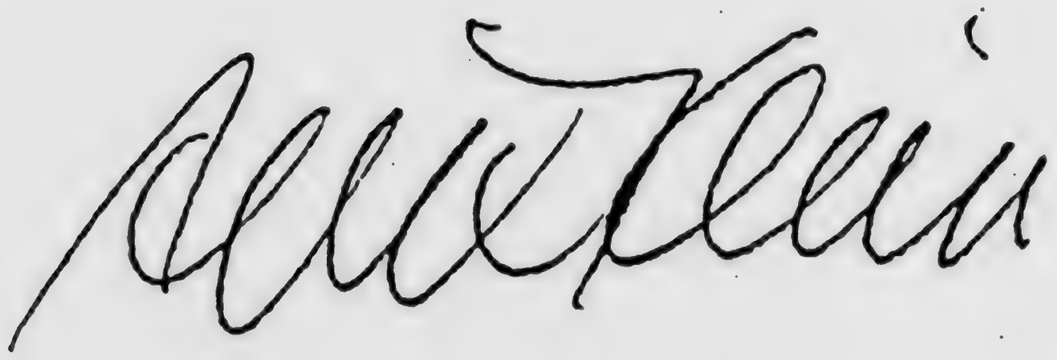
to

Court

In his 70's - (2nd court note) Clear, confident, youthful, open.

NATIONAL SOCIETY FOR GRAPHOLOGY
250 West 57th Street, New York, N.Y. 10019 • 265-1148





Within the last 6 years of his life, we note a design quality to his spontaneous rendering of his wife's name, Janice, and also to his own full name run together.

REMEMBERING

If you bring forth that which is within you,
What you bring forth will save you;
If you do not bring forth that which is within you,
What you do not bring forth will destroy you.

Among Felix's favorite quotations – From the Gospel of St. Thomas (The Apocrypha)

ROGER RUBIN – *quoting a Japanese haiku that seemed to capture the essence of Felix's imprint*:

"The temple bell stops, but the
sound keeps coming
through the flowers."

ANNE PASCALE – When Felix and Janice visited my home a few years ago, he delighted my family and me by playing the violin. And just as his music reverberated sweetly in the air, so his spirit lingers like a melody through time and space, replaying the themes he expressed throughout his life – his great love of people, his knowledge, sensitivity, compassion and insight.

BETH HAPGOOD – I am grateful for having been a part of the world you touched. . . Though our paths were very different and our times together brief, I am profoundly grateful for the friendship we shared. . .

IRENE LAWRENCE – I kept coming back to class – not only because of graphology but because of Felix. I learned early on to trust him and, despite my insecurity, had no doubt that he cared about me . . .

MONICA FISCHBACH . . . There is no way I can possibly measure all that Felix gave to me as a teacher and mentor and with his love. I cannot think of another human being able and willing to love so abundantly, generously and unconditionally. In the fifteen years since I began as his student, Felix has been a profound presence in my life. Always there for me. His love and support have brightened my soul in all the light times and the dark times. . .

RUTH HOLMES – *(letter to Janice)* It is impossible to know how many thousands of lives Felix touched with his teaching, lectures, consultations and kind words. He has affected generations. . . and leaves a legacy of learning and love that knows no bounds and will never be replicated.

RICHARD PERSKY *(Letter to Janice)* . . . his hallmark was the ability to see beauty in the world and to bring out beauty in others. My life became so much richer and more complete because of my friendship with you and Felix and I'll always be grateful to both of you.

RON SIMEONE . . . my guiding image is Felix; and the most outstanding quality of this teacher, mentor and friend is abundant love that manifested itself through gentleness, caring, patience and humility.

NANCY CASSETTA . . . He's just the kind of man I love – warm, gentle, understanding. He was an elegant cultured Viennese gentleman. That's all you need to say.

ARLYN IMBERMAN . . . To so many of us Felix was a carrier of light, like the lamplighters of old, illuminating the way for others. . .

GLORIA NOEL – I came to soak up Felix, like the sun.

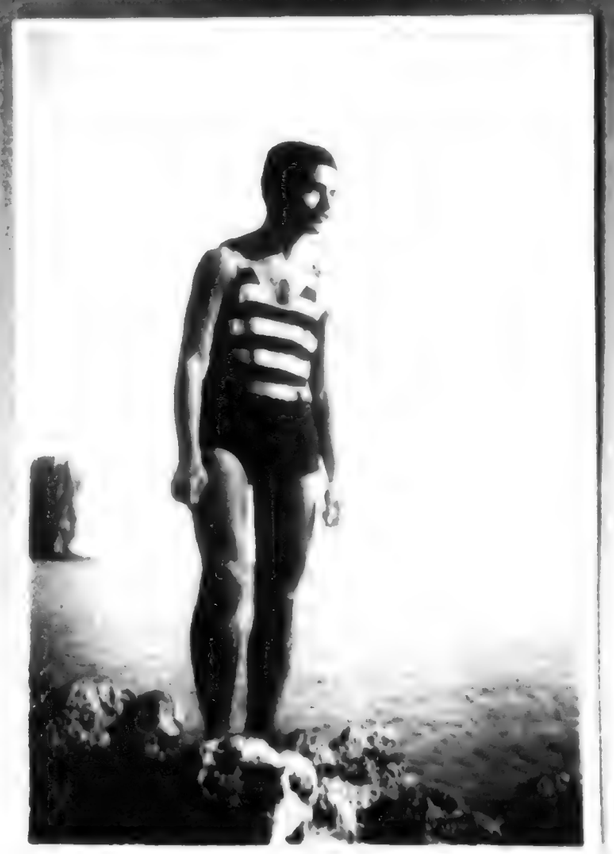
JUDITH BOBROW . . . He had the ability to tune in on where another person was coming from and to reflect back. . . what they needed.

BEULAH BEDDOE – Felix will always be remembered by me as the ultimate fixer, whose objective was based on the belief that everything

He loved to teach . . .

His popular Monday night class - June '92

. . . and he had such a clear overview



July '84 - Spokane, WA

Always a pocket full of pens!

had to work to its highest potential in order to fulfill itself.

When things didn't work as they should, he wanted to understand why, so he could restore them to normal functioning.

His motto was "get to the heart of the problem and work from there," whether it involved restoring an old discarded watch, nurturing into bloom a wilting violet or bringing new hope to a broken spirit. It was for the latter he will best be remembered by many, for in this he touched and influenced many lives.

With handwriting as his tool, he had the gift of getting to the soul of an individual and then reaching out with compassion, understanding and respect. His own faith in the other helped direct the individual to a different path – one less cramped and therefore allowing space for growth and development.

I will be ever grateful for having been among those greatly influenced by the lessons he taught and the wisdom he shared. Thank you, Felix, wherever you are, for all you have done. I will remember you always. And Janice, I thank you for sharing him with us.
(Beulah is an art therapist.)

***JO BAXTER** (from letter written 1979) . .* .Thank you so much, Felix, for repeatedly stressing the necessity for growth . . . and for all your efforts in my development. Because in helping others, we help ourselves, you must be greatly blessed. . .

CAROLE F. SCHULER – Felix had a knack for getting people to use their own abilities. Just as sunshine beamed onto a sprout provides energy for growth, so also when Felix focused confidence onto another's potential, he often provided the impetus for development.

About 23 years ago during NSG's birth pangs, in a casual conversation long since forgotten by Felix, his apparent faith in my judgment instantly melted the blocks to creative action I had built up. NSG needed a body of officers to initiate action and hold meetings well before the first elections could take place, and he asked me to serve as Secretary.

Until then, I'd rigorously avoided being secretary of any social/scholastic organization simply because it seemed the most boring position one could hold. I associated writing minutes with rigidly recording facts that left no room for creativity and required a formality that by nature eluded me.

Graphologically speaking, my light-pressured threadwriter sensibilities felt smothered by the apparent constraints of the assignment while simultaneously I feared omitting something vital and becoming an instant liability.

When I sought to enlighten Felix as to my inadequacies, he convinced me in remarkably few words that it was next to impossible to fail since it would be my judgment that controlled. I was to use whatever style I deemed reasonable to express whatever facts I found pertinent.

While his response may not sound profound, it was instinctively right. Sometimes, all that is needed to trigger creativity is the assurance that a trusted authority finds us able.

The remaining challenge was to make the minutes interesting, which I achieved by focusing on the content of the speaker's talk. Like many who overcome feelings of insecurity through constructive effort, the energy I poured into the project overshot the mark, rendering it not only interesting but valuable. Within two years these Lecture Reviews took on a life of their own and were separated out of the minutes so that members could buy them.

The rest is history – NSG's own history, for the Reviews were a commentary on every major theory aired, argued and illustrated at our podium for the first 20 years, a permanent learning tool for graphologists everywhere and a lasting tribute to NSG's leadership and enterprise.

While Felix never knew the critical role his gentle reassurance played in such long-term results, it was no isolated incident. His vision and assurance reinforced so many of us that, as a group, we share a powerful root system whose gigantic potential may now come to flower in ways that further graphology in America. I hope

we will continue to cultivate the talents of our members with the same supportive enthusiasm that, through Felix, has caused us to flourish.

SANDA VERO –

You were my teacher, but also a friend,
who cared and listened and held my hand;
Mine is just one of the many lives
you touched by your wisdom and kind advice;
At moments of anguish, when life was a drag, I came to you for a smile and a hug
Always active, daring and bold,
you remained young while others grew old. . .
(from her poem to Felix)

ROXANNE PERRI LUX –

A warm heart in a cold snow
Is the Felix Klein that I know;
a caring soul, a wonderful ear,
Is the Felix Klein I hold so dear;
a smiling face, a gentle hand,
Is the Felix Klein I understand;
a reassuring voice, a loving touch
Is the Felix Klein we all love so much.

SAM (the News Dealer) – Do you know what Felix was to humanity? He was like a healing salve on a sore. He had a million dollar smile and just the sight of him made you feel better.

AMY LASCH –

There was a time in my life when I looked around.
Thinking and wondering about the life I had found,
Which was harsh, complicated and very profound;
Of the men that I knew, role models were few;
Most other men around didn't have a clue;
I longed for a man's strength, dignity, wisdom,
And then I met you.
Who was this gentle stranger who would take time to care?
Who was this man of grace,
of compelling wisdom,
who was always there?
I realized it was real.
Someone had answered my prayers.
My life has never been the same:
I've been taught how to see,
how to think, how to feel,
how to know, how to be.
To finally understand what friendship is –
you and me.
Your guidance and support have warmed me,
like when the winter meets the spring,
like a blooming valley of wild flowers,
like a bird that healed a broken wing.
You are a sun that warms my soul
a man so strong and true.
My respect for you is endless,
my appreciation too.
You were the light in my darkness.
Felix, always know
that I love you.

DOROTHY COOPER – Felix will always be our anchor, our point of reference. . .

JIM HINES – I'm forever grateful to Felix. I'm 45 years old and no one in my whole life has ever said a word to help me. But then I met this little short fellow in New York with the big heart and he led me to a new enlightenment.

MARC SEIFER . . . He told me about his trials in the concentration camp. . . what stayed with me more than anything was his genuine lack of enmity toward the Nazis . . . he saw beyond the horror of those times the humanity that was present. . . . His spirit is very powerful. . .

NINA GREY *from England sent the following quotation* – "Say not, in grief, that he is no more, but. in thankfulness, that he was."

JANE YANK – I will miss him deeply. . . .I could not have achieved any of the joys I have had through graphology without his encouragement.

THOMAS L. SMALL – Felix was a magnetic individual. Such vibrancy was unique. He was always intellectually stimulating. Part of his charm was his manner of delivery – his Viennese accent and his warmth. Like an elder don, when he said something you knew it had to be the truth.

RONALD J. SIMEONE, S.J. *(1/17/92)* – Felix is larger than life. The whole world should celebrate his birthday. He's done so much for me!

ANN MC LAUGHLIN *– (a private student from the Island of Jersey in England, who came to New York in the winter of 1993-94 to study with Felix)*: "He was so incredibly loving. The love oozed out of him! He was so natural, so warm. I'll always remember how he welcomed me every morning with that warm smile and a great big hug. I had never met anyone like him before and I know I never will again."

FLORENCE ("CHICK") WEINER – I could go to Felix with a whole pile of 'laundry' and he would sort it all out. He was open to all things. He was always re-inventing and renewing himself. He made me think of the starfish, which grows a new arm when one has been broken off.

LISELOTTE FRAENKL – He was a man with a golden heart. Such tolerance! He was never unkind to anyone. No one will ever know all the good he did for so many people all of his life, and I had known him for over forty years. He was truly unique.

VIKI PAPAZIAN-MCKEON – Felix was, without a doubt, the single most influential person in my life. Because of his great talent and guidance I was able to see and understand the inhibiting factors of my past. Because of his enormous love, encouragement and faith I was able to redirect my life. I now have a strong, happy marriage and know the indescribable joys of motherhood. I am now more at peace with myself and the world. I will be forever grateful. The contribution Felix made to this world is astounding. He personally touched and enriched the lives of countless numbers of people through his counsel and his teaching. . . . I am left with the memory of his playfulness, his extraordinary compassion, his brilliance, and most fondly, his delightful twinkle. He was a precious gift to me."

LIZ MILLS – Felix was the Alpha and the Omega of graphology.

CHRISTINE BERGIN – Felix was one in a million. He touched the lives of all who knew him. He lived to help others and brought great joy and comfort to everyone he met. I felt so safe and secure knowing Felix was there. He had all the answers. I loved being one of his students. How I looked forward to his classes and lectures, and his big welcome for everyone. We were blessed to be part of his life. Felix was God's gift to the world.

Apropos of love,

the last paragraph
of
THE BRIDGE OF SAN LUIS REY
by Thornton Wilder

(one of Janice's favorite passages)
was read, at her request, by Carol Lowbeer at Felix's Memorial:

" . . . But soon we shall die and all memory of those five will have left the earth, and we ourselves shall be loved for a while and forgotten. But the love will have been enough; all those impulses of love return to the love that made them. Even memory is not necessary for love. There is a land of the living and a land of the dead and the bridge is love, the only survival, the only meaning."

His sons -- Tom, Peter and Howard

His grandchildren -- Simon, Shaun, David and Rebecca

forever pals .

SURPRISE!! -- on his 80th Birthday

At a theatrical production by Palma Pascale - June '93

MEMORIES

HILDA HALPERN – His sincere interest in people, his wish to help others overcome blocked development, and his understanding of psychological and graphological principles made Felix not only a superb graphologist but a human being of rare dimensions. The bond that was to grow between us probably began with our shared European background and German language, through which we became fellow travelers to graphological conventions in Europe in the early 70's, dialoguing with such innovators as Dr. Dettweiler, Dr. Wittlich, Ania Teillard and others in that renowned European graphological community. At the second convention we attended, Felix delivered a lecture in German -- able even then to hold his own with the best of Europe. These are among my most cherished memories.

ROSE MEROLA – For 21 years, he was a friend, a strength, a hope. Like the air we breathe, the presence of our Felix sustained and guided us through both glad and serious times, with constant encouragement and realistic advice. He taught us to search for the deepest part of the person, when analyzing a script. His knowledge was second only to his loyal friendship, his kind words and his spirit of love.

GEORGE AXLER – poem: "FELIX"

Sorrow clings from weekend past
  My gentle soul is rasped
Felix died; teacher, mentor, friend
He'd seen 8 decades when came the end
At lectern, letters and excerpts read
  Janice asked me to read instead
Trying to be sure but sorrow surged
In spite of efforts real, my pain was purged
  I did not stop - Oh No!
But grief gave timbre, color to my voice
  The crowd assembled there by choice
    were all with me
In paying tribute to one extinguished candle
  of the sun
Unique man, his life was done.

LOUISE ERPELDING – Felix was such an admirer of Gustav Mahler's music. Mahler had set the poem from ***Des Knaben Wunderhorn*** in his Fourth Symphony and we both shared a special fondness for the Bruno Walter recording with soprano Irmgard Seefried. Its evocation of sweetness and innocence especially appealed to him -- and, therefore, we played it at his memorial service:

Wir genießen die himmlischen Freuden,
d'rum tun wir das Irdische meiden.
Kein weltlich' Getümmel
hört man nicht im Himmel!
Lebt alles in sanftester Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir führen ein englisches Leben,
wir tanzen und springen,
wir hüpfen und singen!
Sankt Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
der Metzger Herodes drauf passet!
Wir führen ein geduldig's,
unschuldig's, geduldig's
ein liebliches Lämmlein zu Tod!
Sankt Lukas den Ochsen tät schlachten
ohn' einig's Bedenken und Achten,
der Wein kost' kein Heller
im himmlischen Keller,
die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut' Apfel, gut' Birn' und gut' Trauben!
Die Gärtner, die alles erlauben!
Willst Rehbock, willst Hasen,

We enjoy the heavenly pleasures,
so we avoid all earthly things.
No worldly clamour
is heard in Heaven!
All live in gentle peace!
We lead an angelic life,
yet we are quite merry withal!
We lead an angelic life,
we dance and leap,
we skip and sing!
Saint Peter in Heaven looks on!

John lets the little lamb loose,
Herod the butcher lies in wait for it
We lead a meek,
innocent, meek,
sweet little lamb to its death!
Saint Luke slaughters the ox
without a thought or a care;
the wine costs not a penny
in the heavenly cellar,
the angels bake the bread.

Fine herbs of many kinds
grow in the heavenly garden!
Fine asparagus, beans,
and whatever we want!
Whole platefuls are prepared for us!
Fine apples, fine pears and fine grapes!
The gardener let us have them all!
If you want venison or hare,

auf offener Straßen
sie laufen herbei!
Sollt ein Fasttag etwa kommen
alle Fische gleich mit Freuden
  angeschwommen!
Dort läuft schon Sankt Peter
mit Netz und mit Köder
zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein!

Kein Musik ist ja nicht auf Erden,
die uns'rer verglichen kann werden.
Elftausend Jungfrauen
zu tanzen sich trauen!
Sankt Ursula selbst dazu lacht!
Kein Musik ist ja nicht auf Erden,
die uns'rer verglichen kann werden.
Cäcilia mit ihren Verwandten
sind treffliche Hofmusikanten!
Die englischen Stimmen
ermuntern die Sinnen,
daß alles für Freuden erwacht.

down the open streets
they come running!
If there's a fast-day,
all the fish come happily swimming up!
There Saint Peter comes running
with his net and his bait
along into the heavenly pond.
Saint Martha must be the cook!

There is no music on earth
that can be compared to ours.
Eleven thousand virgins
throw themselves into the dance!
Saint Ursula herself laughs at the sight!
There is no music on earth
that can be compared to ours.
Cecilia and her relations
are splendid court musicians!
The angelic voices
cheer the senses,
so all awakens to joy.

(aus *Des Knaben Wunderhorn*)

Look for the *hidden* page behind this, inside the plastic pocket

Janice's Thoughts about Felix

spoken by Cynthia Powell,
ordained minister in the Church of Humanism,
at Felix's Memorial, July 31, 1994

This is a gathering of the great loving family of Felix Klein, come to celebrate and give thanks for the incredible goodness and beauty of his life. We all know he was a graphologist whose genius will never be seen again and that he considered himself primarily a teacher. Over the past half century he trained countless hundreds, perhaps thousands, of graphologists and he wanted each one to live up to the highest standards of excellence in the field of gestalt graphology.

He wanted to be remembered foremost as a teacher and he surely will be by us. But all of us who came to him to study graphology, or for an analysis, or simply to be in his company, to enjoy his wonderful smile and hear his jokes, and find some answers to difficult questions, went away realizing that what we had really learned was how to live. Student after student remarked, "I thought I was just coming here to learn handwriting analysis, and then I realized I was learning the art of living and of loving."

There was never a human being more naturally compassionate, more gentle, more understanding, more willing to go infinitely far out of his way if by so doing he could help someone in need. A young woman came to him one day for an analysis and after spending an hour telling of her unhappiness, she told him she was very sorry she couldn't pay his fee.

Without a word, he got up, went to his cash drawer and handed her a one hundred dollar bill. She was flabbergasted. He hugged her and wished her well and told her to come back any time she needed to talk with him. A few months later he received a letter from her aunt, saying this young woman had committed suicide, but before doing so had said that Felix Klein's kindness had been one of the few happy memories in her life.

There is no record of his many deeds of kindness, but in the last months of his life he did say, "I've changed many people's lives and it's been my greatest satisfaction."

Despite the fact that Felix was interned for six months each in the concentration camps at Dachau and Buchenwald, during which time he studied the handwriting of his fellow inmates and formulated the Theory of Directional Pressure, which has become a part of the graphological canon, he never was bitter or spoke with hatred toward those who caused him so much suffering. He credited his mother with giving him a deep love for humanity and he learned from her that the key to happiness lies in love and service to others. This was what he believed made life worth living - and would lead us to the high moral and spiritual development we are all capable of attaining.

Janice, his wife of what she describes as eight magical years, wants me to note that of all the human beings she has ever met in her life, Felix seems to have fulfilled to a far greater extent his human potential. He led her to a higher level of consciousness, as he did for countless others, and it was done with the warmth of his wonderful smile, his understanding heart, his hugs, his youthful spirit and his unquenchable zest for life. Very much a man of the earth, he loved children, and flowers (his African violets bloomed in every window) and all the beauties of nature, and at

the same time he possessed great intelligence and culture, yet wasn't ashamed to shed tears when he listened to his favorite music by Mahler. He loved to travel, and was constantly learning new things in science and medicine and technology.

He and Janice had spent ten wonderful days in Rome, Pompeii and Assisi only a month before his illness, and he had been working with his usual energy in his office on the very day of the first of several strokes. He never wanted to retire, both because he loved his work and because he believed we should all be productive and useful until the very end. One of his most frequently repeated reminders was "Everything that you can learn, even if it is on the last day of your life, will be of benefit to you."

Thank you, Felix, for your presence on this planet, for your incredibly insightful and nourishing nature, for your genius as a graphologist and a teacher, for your beautiful smile, your warm handclasp, your arms always outstretched to embrace us with love and comfort, for your endless supply of funny stories in that delightful Viennese accent, for every minute we were privileged to be in your presence and to absorb your life-affirming essence. How can we give you back all the love you gave to us? Together here now, let us, the extended family of Felix Klein, join together and help each other to exemplify the ideals he gave us and to follow in the path he set us on.

JOHN OTTENS – He used graphology as a spiritual instrument to help people exercise a higher level of responsibility. *(John was the owner of Ottens Furniture Products; he was also Felix's first and oldest personnel selection client.)*

May 1994 - Assisi, Italy

Dr. Christian Dettweiler of Stuttgart, Germany
had the following article printed
in the December issue of

Angewandte Graphologie und Personlichkeitskunde-Diagnostik

(*Applied Graphology and Personality Assessment-Diagnosis*)

Biographical Sketch edited by Janice Klein

Translation by Hilda Halpern

Felix Klein, graphological adviser, handwriting expert and highly esteemed graphologist, died on July 26, 1994 at the age of 83, as a result of a stroke and further complications of which he was not conscious at the end.

Felix, with whom my wife and I developed close ties of friendship, was born in Vienna on January 17, 1911. His interest in graphology began at the age of 13 and his graphological skill was utlized even during his incarceration for six months each in the concentration camps of Dachau and Buchenwald. One of the guards, having had his writing analyzed by Felix, took an interest in him and granted him a special privilege: Felix asked to have a cheese sandwich, which he then cut into 14 pieces so that his equally starved comrades could share it. All his life, Felix continued to help and build up others wherever and whenever he could.

With the aid of a British acquaintance who was able to find him employment (a prerequisite for leaving a concentration camp at that time), Felix traveled to England in 1939 and migrated to New York in 1940. After [many years as a skilled watchmaker], he began to build up a graphological practice, at first teaching small groups in students' homes. He later introduced classic European authors, e.g. Ludwig Klages, Heinrich Pfanne, Robert Heiss and Bernard Wittlich as well as Max Pulver and Annia Teillard.

In 1972 he founded his own organization for gestalt graphology (NSG) whose Newsletter we still receive. Being a an excellent questioned document expert as well, he also founded (in 1984 about 8 years ago) the National Bureau of Document Examiners, which met tri-annually at his office. Many a U.S. graphologist and handwriting expert has profited from Felix' experience. His advice was also sought in foreign countries, since his handwriting expertise was combined with a finely tuned intuitive capacity.

Highly knowledgeable in the European graphology of his day, he broadened his knowledge at Conventions; he also owned an extensive library. Combining knowledgeability in graphology with enormous intuition, despite having no formal training as psychotherapist, he was able to be of tremendous help to his clients, assisting them in the most positive, fruitful ways.

Felix earned his place in American graphology by teaching many courses - beginners, intermediate, advanced and master classes with subsequent exams – and he elevated American graphology by including concepts from European graphology, which at the time was on a much higher level. As an invited guest at some of his evening classes, I was well convinced of the serious nature of his work.

Although the great void Felix leaves will not be easy to fill, his widow, Janice, will continue his practice at the same location. To Janice goes our deepest sympathy.

Christian and Anneliese Dettweiler, Stuttgart.

5 /92 - Felix and his sister, Kay, in the little
Village of Coursegules in Southern France

Felix with Roger - Spokane, WA - 1984

Headstone Marker - West Ridgelawn Cemetery, King Solomon Memorial Park, Clifton, NJ

Felix Klein

January 17, 1911 - July 26, 1994

A golden heart, incredibly loving, whose warmth and wisdom inspired and changed countless lives. Beloved brother, father, stepfather, grandfather, and adored husband of Janice.

Honeymoon Cruise to Hawaii -1986 - aboard the SS Constitution

Felix Klein

Death Notice

* opening remarks at his memorial service, Riverside Chapel, July 31, 1994

NATIONAL SOCIETY FOR GRAPHOLOGY

250 West 57th Street, New York, N.Y. 10019 • 265-1148

August 9, 1994

Dear Members of the National Society for Graphology:

It is with the deepest sorrow that we write you concerning the passing on July 26th of Felix Klein. He was our founder, leader, inspiration, guide, colleague, and friend. He was an irreplaceable treasure.

It is difficult to even imagine NSG without Felix Klein. He embodied so much of what NSG represents. And yet we know it was his deep and sincere wish that NSG endure. Therefore, we must not only carry on, we must carry on as he had -- in a manner that ever enhances and elevates the field of graphology.

Accordingly, the board of NSG would like to announce the following plans dedicated to the memory of Felix Klein:

* Inaugurate the Felix Klein Memorial Fund with contributions earmarked primarily for the establishment and maintenance of the Felix Klein Library

* Publish a special memorial issue of *Write-Up*

* Devote our October meeting to celebrating Felix Klein's life in graphology and service to NSG

* Inaugurate a particularly compelling series of guest lectures

Felix Klein cannot be replaced. Graphology will not know the likes of him again. However, we can devote ourselves to carrying on his legacy. Please join with us in honoring his memory by supporting our various plans. You may send contributions to the Felix Klein Memorial Fund by making checks payable to NSG and sending them to the National Society for Graphology, 250 West 57th Street, Suite 2032, New York, NY 10107; you may make submissions to the memorial issue of the newsletter by sending them to Louise Erpelding (deadline August 31) at 243 West 76th Street, New York, NY 10023 or faxing them (212-496-0733); you may recommend speakers by sending suggestions to Arlyn Imberman (also no later than August 31) at 180 East 79th Street, New York, NY 10021.

NSG was Felix Klein's extended family. In our hour of loss, we must join together and continue along the path he set us on.

Sincerely yours,

Louise Erpelding, President
On behalf of the NSG Board

Felix Klein, Dean of American Graphologists

Felix Klein, internationally recognized authority on handwriting, died of a stroke in Lenox Hill Hospital on July 26, 1994, following a short illness. He was 83 years old.

Mr. Klein was the founding president of the National Society for Graphology and the National Bureau of Document Examiners and served as president of the American Association of Handwriting Analysts. He was a well-known lecturer at handwriting conferences in Europe, Israel, and across North America and is noted for training, mentoring, and advising many of the leading practicioners in the field. Up until his recent illness, Mr Klein also conducted a busy private practice in Manhattan which included personnel selection, vocational guidance, individual analyses, and document examination.

Felix Klein was born January 17, 1911, in Vienna, Austria, where he began his study of graphology at the age of 13. He emigrated to the United States in 1940 after spending six months each in the concentration camps at Dachau and Buchenwald. While interned, he observed the changes in the handwriting of his fellow inmates and formulated his theory of "Directional Pressure" which has become an integral part of the graphological canon.

Mr. Klein was the author of 22 monographs on various aspects of Gestalt Graphology, the psychodynamic, holistic approach to handwriting analysis, whose roots are in the European tradition of Max Pulver, Alfred Mendel, and Klara Roman. A generous colleague, he often contributed to research in the field. Most recently, in conjunction with Roger Rùbin, he contributed the graphological research for George Langer, Ph.D. (Adelphi University, 1993) in his doctoral dissertation entitled *Graphology in Personality Assessment.*

His warmth, wit, and wisdom made him a popular television and radio guest and frequent subject of magazine articles. After consulting him on the character of certain CEO's on the basis of their signatures, the *Forbes* (June 21, 1993) columnist dubbed him the "Ish Kabibble of scribble."

He is survived by his wife Janice Klein; sons Thomas of Portland, Oregon; Howard of York, Pennsylvania; Peter of Bloomfield, New Jersey; stepdaughter Valerie Bottenus of Manhattan; sister Kay Field of Melbourne, Australia; and four grandchildren.

Arlyn Inkman's Eulogy

EULOGY FOR FELIX KLEIN

By Arlyn Imberman

"You should not be discouraged; one does not die of a cold," the priest said to the bishop. The old man smiled and replied "I shall not die of a cold, I shall die from having lived." Those are the words of Willa Cather in her novel "Death Comes for the Archbishop."

If ever anyone lived life to the fullest it was Felix Klein. To so many of us Felix was a carrier of light, like the lamplighters of old, who, by their silent climb, illuminated the way for others.

As we do not curse the setting of the sun, but remember instead its brilliance, its warmth and lifegiving force, so we must think of what Felix gave to us and remember it with joy and gratitude.

In the Jewish faith, immortality is achieved by remembrance of the good deeds of the departed. If memories can make one immortal, Felix Klein will be with us for a very long time. I can picture him now, surrounded by new friends in a special place filled with papers (which only he can find and identify!), in front of a table spread with lovely sweets and drinks, imparting his warmth and philosophy, and creating a fascination for a discipline called Graphology.

I met Felix during a time of great happiness for him, as he had recently married his Princess, Janice, with whom he had such great compatibility in all three Zones! Although I met him late in his life, he has changed mine irrevocably and for the better, along with the lives of so many of us here today. He has inhabited so many of us. We can call upon him and he will be there for us all.

I would like to end by sharing excerpts from Tennyson's poem "Ulysses," which sums up the essence of the Felix I knew.

"I cannot rest from travel: I will drink
Life to the lees: all times I have enjoy'd
Greatly, have suffer'd greatly, both with those
That loved me, and alone; ...

I am a part of all that I have met;
Yet all experience is an arch wherethro'
Gleams that untravell'd world, whose margin fades
For ever and for ever when I move. ......

.... Come, my friends,
'Tis not too late to seek a newer world ...
.... For my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.

.....

To strive, to seek, to find, and not to yield."

Bon Voyage, Dear Felix. Good Night, Sweet Prince.

****

Beulah's Eulogy

(Beulah Beddoe)

MY MEMORIES OF FELIX

By Beulah Beddoe

Felix will always be remembered by me as the ultimate fixer, whose objective was based upon the belief that everything had to work to its highest potential in order to fulfill itself.

He felt the need to understand how things worked, and when they didn't to find out what prevented them from doing so, so that he could fix them and have them work again.

His motto was to "get to the heart of the problem and work from there." He practiced that principle in everything he did, whether his mission was to restore an old discarded watch to its proper functioning, or nurture into bloom a wilting violet, or to bring renewed hope to a broken spirit. It was for the latter that he will best be remembered by many, for in accomplishing that task he touched and influenced many lives.

With the handwriting as a tool, he had the unusual gift of getting to the soul of an individual and of reaching out with compassion, understanding, and respect. With encouragement and faith in the individual, he was able to direct him or her into a different path, one that was no longer cramped but offered the space which allowed for new growth and development.

I am one of those people who was greatly influenced by the lessons he taught me and the profound wisdom he shared. I will be ever grateful for that privilege and it is my sincere desire to continue on the path he had shown me.

Thank you, Felix, wherever you are, for all that you have done. I will remember you always. And thank you, Janice, for sharing him with us.

##########

(Note: Beulah Beddoe is an art therapist.)

Miscellaneous Quotes

READ BY GEORGE AXLER AT THE MEMORIAL Service

Beth Hapgood's letters

Dear Felix,

Your vast family of friends is gathering in heart and mind to bid you farewell, and to give loving thanks for your part in the lives we have shared together. you have left a legacy that was forged in the tough fires of experience in this challenging century; a legacy of courage, loyalty, vision and principle, persistence and endurance, that too few have. I~~n that too few have~~. In the very process of surviving the great tests of life, you attained to a compassionate detachment that showed in the twinkle of your eyes, your quiet amused smile, and the warmth you radiated to others.

I am grateful for having been a part of the world you touched, and of which you were a vital part. Though our life paths were very different, and our times together brief, I am profoundly grateful for the friendship we shared and all that we did share.

Thanks, Felix, for everything. Your spirit is free for whatever awaits you as you "cross the river", as the native peoples say. Farewell and blessings.

Beth Hapgood

Amy Lasch's poem

To my dear Felix

There was a time in my life when I looked around
Thinking and Wondering about the life that I had found
Which was harsh, complicated and very profound

The men that I knew, The role models were few
Most other men around didn't have a clue
I longed for man's strength, dignity, wisdom, and then I met you.

Who was this gentle stranger, who would take time to care?
Who was this man of grace of compelling wisdom, who was always there?
I realized it was real. Someone had answered my prayers.
My life has never been the same. I've been taught how to see,
How to think, How to feel, how to know, how to be.
To finally understand what friendship is, You and me.

Your guidance and support has warmed me like the winter meets the spring,
Like a blooming valley of wild flowers
Like a bird that healed a broken wing.
You are a sun that warms my soul
A man so strong and true.
My respect for you is endless
my appreciation, too.
You were the light in my darkness.
Felix, always know that I love you.

Your friend,
Amy Lasch

Sanda Vero's poem

(SANDA VERO IS A ROUMANIAN-BORN
ARTIST LIVING IN N.Y.C. WHO
STUDIED GRAPHOLOGY WITH Felix Klein)

TO FELIX

You were my teacher, but also a friend,
who cared and listened and held my hand.
Mine is just one of the many lives
you touched by your wisdom and kind advice.
At moments of anguish, when life was a drag,
I came to you for a smile and a hug.
Always active, daring and bold,
you remained young, while others got old.
A wisdom so deep, a mind so aware -
and insight, for pointing at what people were;
although you often made the mistake
of remembering to give while forgetting to take...
If ever the thought about spirit was true
- of being immortal - , it will happen to you;
While your body in cold earth rests,
your LIGHT warms the hearts in our chests.

I miss you...

SANDA
JULY 31st 1994

Ron Simeone's letter

SIMEONE INTERNATIONAL HANDWRITING AGENCY, INC.

4912 MONTGOMERY LANE, BETHESDA, MD. 20814 (301) 215-7148 OR 215-7198

MY DARLING JANICE: THANK YOU FOR YOUR PHONE CALL. EVERYDAY I HAVE CALLED THE HOSPITAL SINCE WE LAST TALKED ON FRIDAY TO SEE IF FELIX WERE STILL LIVING. WHEN I CALLED AT 5:30 A.M. I WAS INFORMED THAT HE HAD DIED. I HAVE WEPT ALL DAY AND A PART OF ME HAS ALSO DIED. FELIX WAS MY BEST TEACHER AND BECAUSE OF HIS INFLUENCE MY LIFE IS QUALITATIVELY BETTER. SINCE YOU WILL BE SO ENGAGED AT THE MEMORIAL SERVICE ON SUNDAY I HAVE DECIDED TO HAVE A PRIVATE MASS OFFERED FOR FELIX AND YOU AT 2:30 IN WASHINGTON. AS OF AUGUST 1 A CLOISTERED ORDER OF CARMELITES IN ASSISI, ITALY WILL OFFER 30 DAYS OF GREGORIAN MASSES CONSECUTIVELY. I WILL NEED TO VISIT WITH YOU WHEN WE HAVE TIME TO TALK.

THE MEMORY OF FELIX WILL LIVE IN ALL WHOM HE TOUCHED. ALL OF THE GRAPHOLOGISTS IN THIS COUNTRY HAVE BEEN TOUCHED BY HIS KNOWLEDGE, WISDOM, AND GENEROSITY. WHO IN THIS WORLD COULD HAVE BEEN LUCKIER THAN I TO HAVE BEEN BLESSED WITH HIS LIFE AND HIS KNOWLEDGE. I WILL ALWAYS REMAIN A LOYAL DISCIPLE TO FELIX AND HIS MEMORY WILL ALWAYS LIVE WITHIN ME.

TO YOU AND HIS CHILDREN MY DEEPEST SYMPATHY. THESE MOMENTS ARE VERY DIFFICULT FOR ALL OF US BUT TIME WILL EASE THIS PAIN. ELAINE SCHINDLER SENDS HER LOVE AND BEST. I WILL ALWAYS BE THERE FOR YOU JANICE AS YOU HAVE BEEN FOR ME DURING THESE PAST FEW YEARS. WE ALL LOOK TO YOU FOR STRENGTH AND ASSURANCE.

MY LOVE TO YOU,

RON SIMEONE
JULY 28, 1994

— A member of the Jesuit order who is also a practising handwriting analyst and document examiner now living in Wheaton, Maryland.

Remarks before his death

TOM SMALL (student who had just finished the advanced course):

Part of Felix's charm was his manner of delivery -- his Viennese accent and his vibrancy. He was like some elder don; when he said something you knew it had to be true. He was always so intelligent and stimulating, a truly magnetic individual. I'd never have stopped going to his classes, even if I had to go on one leg.

*****

KENNETH H. CURRY, GENERAL MANAGER, CREDIT COMMERCIAL DE FRANCE: (Long-time user of Felix's services for personnel selection at the executive level): (Mr. Curry is now stationed in Japan; the following was said in October of 1990.)

"Felix gets more magical every day. If I hadn't been with him for over five years now, and seen him do this over and over, I wouldn't believe it! ... [Referring to an analysis he had just done for a job applicant, whom, of course, Felix had never met]: "He got this man perfectly. It's just as if he had known him. I was with this man for an hour yesterday and I felt everything that Felix put in his analysis."

Bro. Carl Hund, C.P. (1991)

"I feel when you find a pearl of great price, you treasure it and do whatever is necessary to preserve it. That'a how I feel about Felix. I know I'll never have an opportunity like this again and I treasure it."

TRIBUTES IN PROFESSIONAL JOURNALS

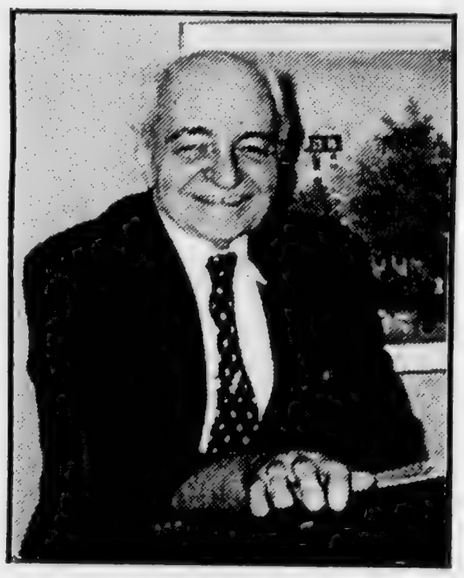
AAHA DIALOGUE

Publication of the American Association of Handwriting Analysts

Founded 1962

VOL 29 NO 4 | Special Edition | August 1994

AAHA'S TRIBUTE TO FELIX KLEIN



Felix Klein

This issue of the *AAHA Dialogue* is our tribute to a dear friend and colleague. On July 26, graphology lost a great inspirational leader, Felix Klein.

Our collective sympathies are extended to his wife, Janice, and his family, who may be comforted in knowing that his writings, lectures, teachings, and translations are lasting contributions to graphology.

Felix was scheduled to give a presentation on "Directional Pressure and Its Psychological Implications" at the American Association of Handwriting Analysts and the American Handwriting Analysis Foundation 1994 Conference held at Ann Arbor, Michigan, in July. However, the hospital claimed him first.

At age 13 he began studying graphology in Vienna, Austria, where he was born on January 17, 1911. Felix came to the United States in 1940 after spending six months each at Dachau and Buchenwald concentration camps. While there, he studied changes in the handwritings of fellow inmates and formulated his theory of directional pressure.

Felix founded Manhattan Handwriting Consultants, the National Society for Graphology (NSG), and the National Bureau

continued on back page

In This Issue

Tribute to Felix Klein 1
The Left-handed Writer 1
President's Message 2
Appreciation Award 3
Titilating Signature 3
Handwriting Analysis for Kathleen 6

THE LEFT-HANDED WRITER

Felix Klein

This article is reprinted from the National Society for Graphology (NSG) Newsletter, Volume 7, Number 1, October 1978, with permission of Janice Klein. It is timely because more individuals now use their left hands to write since few, if any, teachers force the use of the right hand.

The graphologist must request three pieces of information about the writer before analyzing a handwriting sample:

1. Gender (male or female)
2. Age
3. Laterality (right or left-handedness)

It is necessary to be informed about the laterality of the writer simply because interpretations of indicators may be different for the left-handed writer or even reversed from the interpretation of the right-handed writer.

We write from the left-hand side of the paper toward the right. The movement from left to right is easily executed by the right-handed writer. The left-hander finds it considerably more difficult to perform this kind of movement.

Many problems develop for the left-hander. The left hand is always "in the way" while writing. Some writers solve the problem by keeping the left hand above the writing which requires additional adjustment, although it eliminates the problem of being "in one's way." The ink, still wet after the writing has been done, often becomes smeared by the left hand passing over it.

The interpretations of the following indicators for the left-handed writer may differ from the interpretations for the right-handed writer:

Trend

The left-handed writer often reverses the direction of the horizontal strokes that the right-hander makes from left to right. Even if he does not do just that, he may show his difficulty by inhibiting the movement to the right. **Illustration A** (page 4) shows such an inhibited movement to the right.

The most common letter part to show this is the t-bar. If you find the reversed direction of the t-bar, it may be an indication that the writer has produced the sample with the left hand and may be particularly valuable in cases where the information about laterality is not available.

continued on page 4

TRIBUTE *Continued from page 1*

Felix translated and condensed Dr. Max Pulver's *Symbolism in Handwriting* from the original German text (it is available from NSG). He wrote 22 monographs including *The Character Structure of Neuroses, Intelligence in Handwriting, Emotional Release in Handwriting and Human Character Types (Erich Fromm).* In 1973 Felix conducted research at Hunter College in New York, and his findings appear in the paper *Comparison Between Thematic Apperception Test (TAT) and Graphology.*

FELIX KLEIN LEAVES A LASTING LEGACY OF KNOWLEDGE AND INSPIRATION

As he lay hospitalized in New York during the AAHA-AHAF Joint Conference in July, he wrote the message on this page to the conferees.

Felix's wife, Janice, sends her deepest gratitude to everyone for the great outpouring of love that came to Felix in his last days from all over the country. We will miss this man.

A MESSAGE FROM FELIX KLEIN TO THE AAHA-AHAF CONFERENCE '94

Dear Friends,

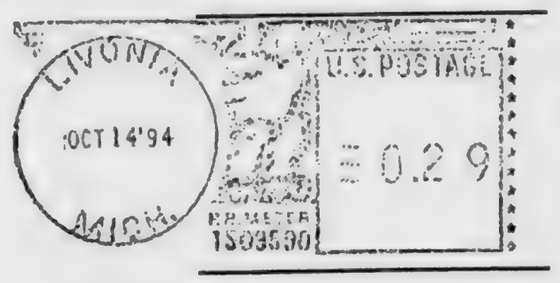
Because I'm recovering from a brain stem stroke and pneumonia, I'm not up to writing at length, but I very much want to thank all of you for your wonderful expressions of love and encouragement. As you can imagine, it is a great disappointment to me not to be able to attend the conference, but you will be in my thoughts during all the proceedings.

As a past president of AAHA and also a solid supporter of AHAF, I want to remind each of you what a precious gift you possess in graphology and what great good you can do in this world if you use it wisely and compassionately. Author T.H. Thompson once wrote, "Be kind. Remember that everyone you meet is fighting a hard battle." As graphologists we have the means of helping others to understand and endure those battles.

So, dear friends, continue always to improve your skills and knowledge in graphology and psychology, because whatever you can learn, even if it is on the last day of your life, will benefit you and those who come after you.

As always, your friend,
Felix Klein

AHAF JOURNAL
106 Falcon Drive
Charlottesville, VA 22901



EDITOR
NSG JOURNAL
250 W. 57TH ST, STE 2032
NEW YORK, NY 10107

Zeitschrift Fur Menschenkunde (Vienna)

Vol. 58, No. 1 1994

Scribble Writing in Primary School Classes (Hans Ockelmann) - Temperament, Lifestyle and Rhythm (Ludwig Wirz) - Transactional Analysis and Graphology (Andrew Vogel) - What Use is Graphology? (Arno Müller).

Vol. 58, No. 2 1994

Principles of Psychodiagnostic Analysis of Children's Drawings: Part I (Wolfgang Sehringer) - One-Step Experiment on Form Level with Graphologists and Laity (Arno Müller) - The Role of the Advisory Graphologist, G.E. Magnat, 1885-1960 (Hertha Rottenberg) - Three Chinese Handwriting Samples - An Experiment (Kaspar Halder).

IN MEMORIAM: FELIX KLEIN

It is with regret that we report the death of Felix Klein.

He taught graphology for over forty years and was a Consultant to the United Nations. Through his company in Manhattan he practised extensively in personnel selection and evaluation for major American companies.

He was Founder and President of the National Society of Graphology and a Past President of the American Association of Handwriting Analysts.

Members of the Institute will remember his lecture on Eric Fromm at the 1991 Cambridge Symposium. Although far from well, he insisted on giving his paper, which was a masterly exposition.

Many in the Institute and elsewhere have had occasion to value his personal support and advice. We extend our sincere condolences to his family.

Dear Alice,

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UPCOMING EVENTS

AAHA Region IV Workshop - November 5-6, 1994

Dr. Ron Kraus will present "Putting It All Together: The Synthesis of the Graphological Report" at the Holiday Inn, 860 W. Irving Park Rd., Itasca, IL 60143. The workshop fee is $55 for AAHA members and $70 for non-members prior to October 21, and $60 and $75 respectively after that date. To register, contact Pat Platon (708) 354-6421.

Great Lakes Association of Handwriting Examiners - November 5

Ruth Holmes will conduct a workshop on "Typologies for Personal and Professional Use," including typologies of Maslow, Hermann, and Jung. The workshop will be held at Laurel Manor, 39000 Schoolcraft, Livonia, MI 48154. The workshop fee is $50 prior to October 20, and $55 afterwards. To register, contact Donna Topinka at (810) 294-6908.

Graphology Business Conference - March 3-5, 1995

A forum for handwriting professionals covering a wide range of business topics such as legal issues, training, hiring, marketing, jury screening, unusual handwriting samples, and more. Beginners to experts are welcome.
For more information, contact Sheila Lowe McElroy, 25746 Leticia Dr., Valencia, CA 91355-2263 or call (805) 259-8979. Fax (805) 254-6164.

JANUARY 1, 1995 DUES DEADLINE

Membership Status	Per Year
Professional	$35
Associate	35
Affiliate	30
Affiliate dues after 5 consecutive years	35
Senior (65 years and over)	35
After 5 consecutive years, $10.00 discount	
Life Membership after 5 consecutive years (payable in two years	300
Additional Postage Fee - Outside U.S.	
Canada	$12
All others	20

An envelope and statement are enclosed in this newsletter for your convenience in paying dues to Pat Platon, AAHA Treasurer, 1025 W. Cossitt, LaGrange, IL 60525. Please make checks payable to AAHA.

Members outside the U.S. -- Please send U.S. currency along with the postage fee.

WELCOME, NEW MEMBERS

Miriam Blazer
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Kiriat-Bialik 27000
Israel

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South Africa

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Royal Oak, MI 48067

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Sr. Joan Glisky
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Glenwood, IL 60425

Orna Gal
Ben Gurion 20
Hod-Hasharon 45200
Israel

Irene Owens
P.O. Box 1215
Omah, WA 98841

LETTER TO THE EDITOR

This morning's mail brought me the newest issue of the *Dialogue*, and my affirmation of you for the splendid job you did of putting it together so nicely.

It was a wonderful tribute to Felix -- so deserving, so well written, and so informative about his life and his work in the field of his expertise and love and dedication. There will never be another Felix nor can there be, for he was inimitable in his insight into people, into graphic strokes, and into life.

My best to all of my colleagues. Peace and love,

Fr. Anthony J. Becker

AAHA'S Financial Status

As directed by the previous AAHA Board of Directors, the financial accounts and records of AAHA were examined and checked by Ed Jackson and Bill Funchion on August 30-31, 1994.

It was verified that the AAHA treasury is strong with $75,232 held in three FDIC insured bank accounts as of 8/30/94. There were no holds, liens, encumbrances, or loans of any kind or nature against the three accounts which are free and clear.

No irregularities or discrepancies were found in the records. AAHA total funds are to be adjusted pending the financial outcome of the 1993-1994 joint conference. Appropriate IRS forms have been submitted.

a. He was a member of the ppolitan Opera Club and an r of the Southeastern and m Regional Auditions of the ppolitan Opera and the Na- Auditions of the New York Opera. Mr. Guy was married rma Chanin Guy who died in He is survived by sisters is Erickson of Homosassa, nd Patricia Andes of Park IL, as well as two step-sons, step-grandchildren and a reat grandson. A private e will be held. The family re- that donations be made to etropolitan Opera National l Auditions-Eastern Region e of John Vinsser, 336 Cen- rk West 8-D, NY, NY 10025.

Y—William H., 76. Of Ligo- A, formerly of New York July 23. Memorial Service, 4 PM, St. Michaels of the Rector, PA. Memorials to rity of ones choice. J. Paul cken Inc, 724-238-9866.

N—David Z. The Partners, ys and Staff of Certilman dler & Hyman, LLP mourn imely passing of our dear nd partner, David Herman. grateful for his legal guid- nd dedication he provided his 16 years of service with n. David was a valued part- highly regarded expert in d of Real Estate Law. He truly missed by all of the whose lives he touched wisdom, generosity and To his beloved wife, Bar- d his adoring children, Ta- rey and Joshua, we offer rtfelt sympathies.

N—David. Young Israel of de expresses profound at the untimely passing of nber and First Vice Pres- vid Herman, beloved hus- Barbara, devoted father Jeffrey and Joshua. May lies be comforted among rners for Tzion and Ye- m.
oel Felderman, President Yaacov Schwartz, Rabbi

ee. We celebrate the life m the death of Lee Leon rly Hills (formerly of) who peacefully passed urday July 22, 2000. De- e of Sol, beloved mother , Susan and Andy (Fred- dored grandmother of Ali, dear sister of Jean e and cherished friend of rvice Thursday 12:30pm emorial Chapel, 785 East st Rd, Mamaroneck, NY 1 - 1809, for directions memorialchapel.com. to follow at Sharon Gar- etery, Valhalla, NY.

Joseph. The Board of and members of The s Van-Court Association passing of our beloved dent, Joseph Lerner. His as a guiding light to us er deepest sympathy to dea, and family.
Brian Nixon, President

be 3-5, 7-9 afternoon and evening at John J. Fox Funeral Home in Larchmont. A funeral is planned for Thursday, 10am at Sts. John & Paul Church in Larchmont, with burial to follow in Gate of Heaven Cemetery in Mount Pleasant.

MAZUR—Abraham. The Faculty and Staff of the Chemistry Department of the City College of New York deeply regret the loss of our former Chair and colleague, Professor Abraham Mazur. Professor Mazur, an outstanding biochemist and a recognized authority in the area of hemoglobin, ferritin and iron metabolism, was also noted for the introduction of biochemistry into the undergraduate curriculum. Professor Mazur was held in high regard by his students and colleagues, and they will miss him. At this very difficult time, we extend our condolences and sympathy to his children, Ellen and Stephen.

MERROW—Wolcott Woodbridge. Died July 25, 2000, Centralia, Washington. Soldier, pilot, sailor, gentleman. We shall all miss him.
Griswold Merrow

NEUHAUSER—Jeanette. Beloved wife of the late Marshall; devoted mother of Meryl & Buddy Broad, and Brett and Mickey Neuhauser; dear sister of Nadine and Mel Small; loving grandmother of Marshall, Courtney, Alan and Jordan. Service was held Tuesday in Mount Hebron Cemetery, Flushing. Donations to the American Cancer Society in her memory would be appreciated.

NOVACK—Murray. Beloved husband of Rosalind. Devoted father of Martin and Linda, and Frances. Adored grandfather of Robert and Nancy, Michael and Michelle. Great-grandfather of Brian and Jennifer. Services Thursday, 12 Noon at Schwartz Bros. Jeffer-Memorial Chapel, Queens Boulevard at 76th Road, Forest Hills.

NOVACK—Murray. The partners of Herman Cohen and Company, Inc. mourn the passing of Murray Novack, who was a valued associate since 1924. His loyalty to our company was most important. He was a great merchant and salesman and a wonderful, warm friend. We will sorely miss him. Services at Schwartz Bros., 114-03 Queens Blvd., Thursday 12 Noon.
Arthur Cohen and Gertrude Cohen

OFFIT—Benson I. Passed away in Baltimore, Md on July 23, 2000. Beloved husband of Suzanne Offit (nee Gerber). Devoted father of Andrew Offit, Margaret Offit Gold and Thomas Offit. Dear father-in-law of Suzanne Altman Offit, Marc Gold and Oriel Jane Offit. Devoted brother of Sidney Offit. Beloved brother-in-law of Avodah K. Offit, MD. Devoted uncle of Kenneth Offit, MD and Michael Offit. Also survived by five loving grandchildren. Funeral Services and Interment were held in Baltimore, Md on Tuesday, July 25th. Memorial contributions in his memory may be directed to the Brain Tumor Angio Genesis, JHU Hunterian 817, 725 N. Wolf St., Baltimore, Md 21205. Family in mourning at 8213 Marcie Drive, Baltimore, Md 21208. Direct inquires to, Sol Levinson and Brothers Inc., 1-800-338-1701.

nations to Theodore Roosevelt Sanctuary, Inc, 134 Cove Road, Oyster Bay, N.Y. 11771.

RAUCH—Roxane S. On July 24, 2000. Beloved mother of Janine Rauch Eagle and David Rauch, grandmother of Jaclyn Rae Eagle, sister of Susan Cardon. Accomplished fashion promoter, public relations expert, and journalist. Services today at "The Riverside" 76th Street and Amsterdam Ave. Contributions may be made to Dartmouth Hitchcock Medical Center, Norris Cotton Cancer Center, Memorial Donation for Roxane Rauch, One Medical Center Drive, Lebanon, N.H. 03756. She is cherished by her family and will be deeply missed.

REYNOLDS—Janet Luce. On July 24, 2000. Daughter of the late Herbert Pratt Luce and Myra Engelking. Wife of the late Frederick A. Stevens and the late Stephen C. Reynolds. Mother of Frederick A. Stevens and Mark Luce Stevens. Memorial service Monday, July 31st, 11AM, Saint Bartholomew's Church, 51st Street and Park Avenue. In lieu of flowers, contributions may be made to Saint Bartholomew's Church.

ROSENBERG—Lillian H. Beloved wife of the late Meyer Rosenberg & Arthur Tanza. Devoted mother of Rachel R. Rose, Sheva R. Miller and the late Ellen R. Murphy. Dear sister of Irving Hoffman. Loving grandmother of eight, great-grandmother of three. Services were held on Monday. For information, call Bernheim-Apter-Goldsticker Suburban Funeral Chapel, Maplewood, New Jersey, 1-800-938-6372.

RUGGLES—Joan (Raphael), 75 of New York, NY. Survived by her husband Melville J. Ruggles and one son, Anthony A. Tron.

SAFRO—Paul. Bnai Zion mourns the loss of our former President. Paul was an ardent supporter of Israel, a fellow of the World Zionist Organization and an inspiration to many. His generosity was legend. Our sincerest condolences to his wife Rose, his children and grandchildren.
Hon. Alan G. Hevesi, President
Michael J. Lazar, Chairman
Mel Parness, Exec. Vice President

SCHIEFFELIN—Mary S., 86. Of Cornwall Bridge, CT. died peacefully at home on July 23 after a long illness. Beloved aunt of Julie, Lindsay, and John. Also survived by a great niece, 5 great nephews and many friends. Funeral service Saturday, July 29th, 10AM at the United Church of Christ in Cornwall, 8 Bolton Hill Road, Cornwall, CT. 06753. Memorial contributions may be made to the UCC in Cornwall at the same address.

STERNFELS—Lilly (nee Bloch). Died peacefully Monday, July 24, 2000 at the age of 91, after a long illness. Graveside service will be held at Beth El Cemetery, New Jersey, Wednesday, July 26th, 11AM. Beloved wife of the late Benno Sternfels and beloved sister of the late Alfred Bloch. Loved by her nephews, nieces, sister-in-law and cousins.

Home, 1290 Route 9W, Marlboro, NY 12542. Funeral Mass on Wednesday, July 26 at 10:30 AM at St. Mary's Church, Rt. 9w, Marlboro. Interment in St. Mary's Cemetery, Lattintown Road, Marlboro, NY.

WILLI—Helen S. On July 24th at age 91. Beloved wife of the late Edward J. Willi. Father of Edward J. Willi Jr. of West Redding, CT., and Marion W. Whittemore of New York City. Grandmother of Denise W. Coffey of Tarrytown, NY, Laurence F. Whittemore III of Greenwich, CT., and Edward B. Whittemore of West Hartford, CT. Great-grandmother of 6. Services at Brick Presbyterian Church, Park Ave. at 91st St. on Thursday, July 27th, at 11 AM. Contributions in her memory may be made to Brick Presbyterian Church.

WINDER—Frank Dodd. On July 25, 2000 of New Haven, CT., and Peru, VT, age 80, at CT Hospice in Branford, CT. He leaves his wife of 55 years, Mary S. Winder of New Haven, a daughter, Joy W. Ford of New Haven, three sons, David B. Winder of Marblehead, MA, Peter S. Winder of Dobbs Ferry, NY, and John S. Winder of Magnolia, MA, a sister, Marcia W. Steadman of New York City and Madison, CT, and seven grandchildren, Brinley S. Ford, Jenny F. Barrett, Barlett O. Winder, Stirling A. Winder, Alden S. Winder, Lily D. Winder, and Clara B. Winder. Arrangements are private. Gifts in his memory may be sent to The Connecticut Hospice, Inc., 61 Burban Drive, Branford, Connecticut 06405 or The New Haven Symphony Orchestra, 70 Audubon Street, New Haven, Connecticut 06510.

In Memoriam

CASTELLANO—Anna.
April 26, 1917-July 26, 1999.
Dearest mother, we miss you so much. Love Barbara and Robert.

FINKELSTEIN — Bill. Memories keep the heart strong. Many occasions, new people to share with you but you are gone. Our love will light this candle and sing a special song. Happy Birthday in Heaven.
Daughter, Lisa

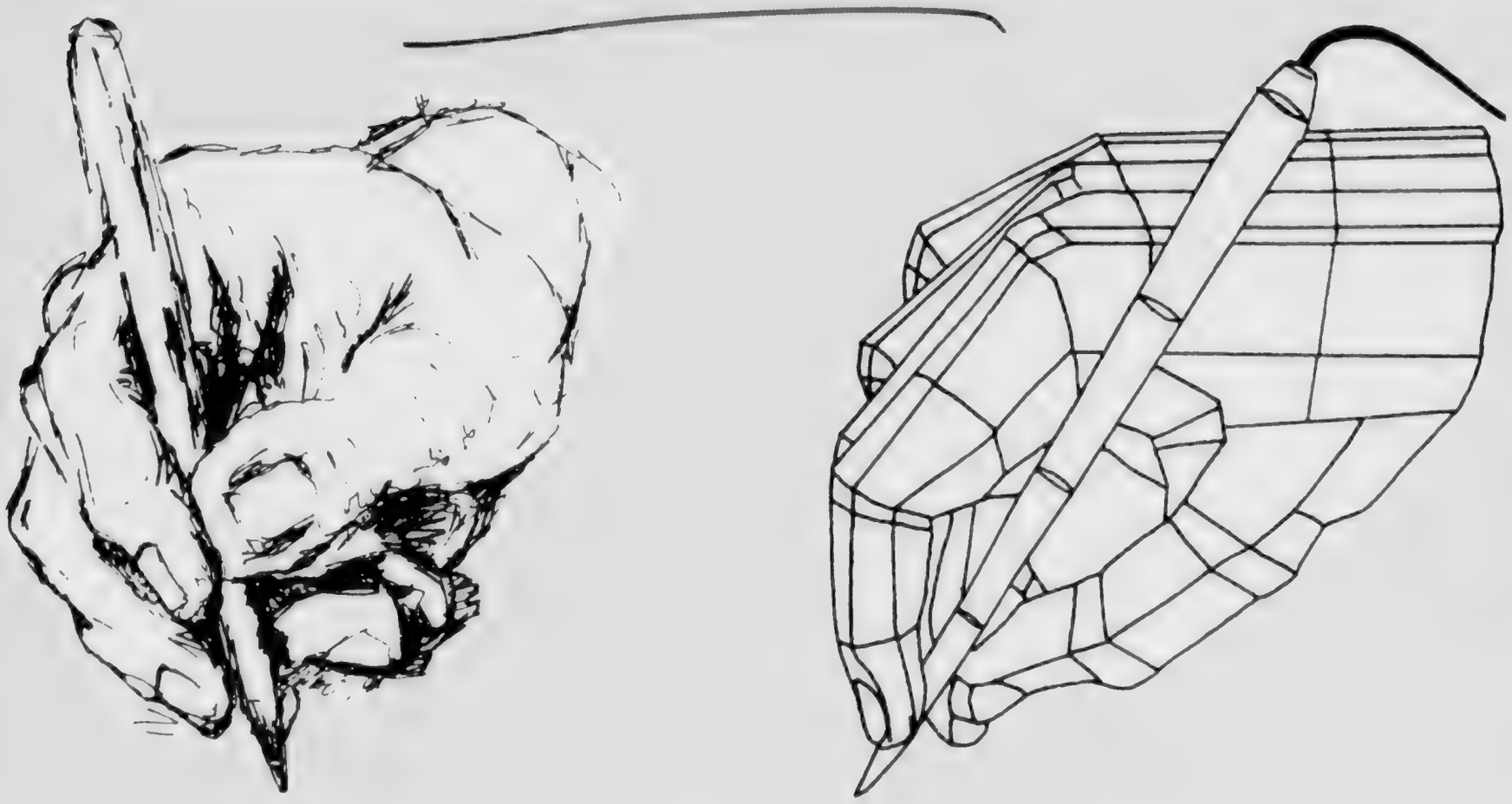
KLEIN—Felix. Jan. 17, 1911-July 26, 1994. Graphological genius, founder of the National Society for Graphology, Dachau and Buchenwald survivor, lifelong embodiment of kindness and love.
-Janice

NAGLER—Robert, August 15 1927-July 15, 1997. Thirty-Nine years since our first 26 Julio. You are deeply loved and sorely missed every day.
Ellen

THOMPSON—R. Patrick. We are deeply saddened by the passing of R. Patrick Thompson, President, New York Mercantile Exchange. Serving as President for more than a decade, Mr. Thompson will be remembered as someone whose hard work, dedication and unique vision was integral in elevating the futures industry to new heights not only in the U.S., but globally as well. His presence will be missed, but his legacy shall endure. We also would like to extend our sincerest condolences to Mr. Thompson's family and friends.
The Sydney Futures Exchange

The New York Times
July 26, 2000

See p. 41 - death notice



attualità grafologica

Trimestrale dell'Associazione Grafologica Italiana
Anno XIII n. 3-4 Luglio- Dicembre 1994

52-53

Spedizione in abbonamento postale 50%

ISSN 0394-3747

attualità grafologica

Trimestrale dell' Associazione Grafologica Italiana

Direttore: Silvio Lena.
Comitato di redazione: Carlo Giuliani, Nevia Dilissano, Ambra Fossati, Giuseppe Giordano, Silvio Lena, Francesco Merletti. *Recapito*: Via Monte Rosa 25/5 61020 Borgo S.Maria (PS) tel. 0721-202014.
Segretario tecnico: Luigi Quercetti.
Collaboratori: Lucia Benedos, Nicole Boille, Manlio Bolzani, Alberto Bravo, Emilio Canu, Iride Conficoni, A. Maria D'Alessandro, Daniele Lazzari, Nevia Dilissano, Emilia De Carolis, Anna Fattori, Giampaolo Fornara, Anna Mannucci, Maria Teresa Morasso, Nunzio Parisi, Alessandro Paronuzzi, Renato Perrella, Luigi Quercetti, Anna Raybaudi, Antonietta Selis Venturino, Vincenzo Tarantino, Rosalba Trevisani, Bruno Vettorazzo, Isabella Zucchi.
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Attualità Grafologica Trimestrale dell' Associazione Grafologica Italiana. **Direzione e Amministrazione:** A.G.I., Via Oberdan 3, 60122 Ancona, tel. 071-206100. **Direttore responsabile**: Pacifico Cristofanelli. **Registrazione:** Tribunale di Pesaro n. 195 del 20.6.1977 e 14.5.1986. **Stampa:** Litografia ERREBI s.r.l. - Falconara Marittima (AN). **Spedizione** in abbonamento postale 50% - Direzione provinciale PT Ancona.

un contributo importante: la AEM, la Deutsche Bank, l'ENEL, la ISVOR FIAT e la Philips presentano nuovi modelli orientati alla learning organisation.

Montecatini. La Sezione Toscana dell'AGI, in collaborazione con Clinica Pediatrica III di Firenze, il giorno 27 maggio 1995 organizza un meeting sulle problematiche grafologiche in patologia (cfr. pag. 10).

New York. Il 26 luglio 1994 è deceduto Felix Kelin, fondatore e presidente della National Society of Graphology ed in precedenza presidente della AAHA. Egli è nato in Austria ed ha svolto negli Stati Uniti un'intensa attività come grafologo in campo professionale e nell'insegnamento. Il bollettino *Gold Nibs* ha pubblicato un'ampia intervista curata dal Ellen Bowers nel 1989.

Nizza. I giorni 16 e 17 settembre 1994 si è tenuto un convegno organizzato dalla Société Française de Graphométrie et de graphologie scientifique sul tema "L'écriture, témoin de l'évolution personnelle". Hanno tenuto relazioni Marie Thérèse Prenat, Anne Fremy, Maguy Magues, Tessa Dagnely, Marie-Thérèse Christians, Françoise Gaurier, Aline Verbist, Alain Buquet, S, Lievens, André Ruchier e due italiani, Silvio Lena e Nevia Dilissano. Nell'ambito del convegno sono state organizzate quattro tavole rotonde sui temi "Bulimia ed anoressia", "Le scritture del Quebec", "Il rischio del passaggio all'atto" e "Le scritture in bella ed in brutta copia". Animatori delle tavole rotonde sono stati Anne Fremy, il dott, Jowrhy, Aline Verbist, Roger Lanteri. M. T. Prénat, Tessa Dagnely e Silvio Lena.

Ohio (USA). I giorni 14 e 15 maggio 1994 l'Handwriting Analists International ha organizzato un seminario con la partecipazione di Ellen Bowers che parla della terapia delle persone succubi della droga e Tracy Cyrus che parla dei condannati per violenza e stupro.

Ontario (Canada). I giorni 24 e 25 settembre 1994 si è tenuta una conferenza organizzata dalla I.G.A.S.. Alice Weiser ha parlato della personalità criminale e Shirley Schoenrock dell'autostima e del successo.
Dal 6 al 10 agosto 1995, presso la sede dell'Università di Ontario Ovest, si tiene il settimo Congresso della "International Graphonomics Society, in collaborazione con l'"Association of Forensic Document Examiners".

Parigi. Alla Maison de la Chimie (Rue Saint Dominique 28 bis), la Société Française de Graphologie organizza tre conferenze. La prima, tenuta da Philippe Jeammet il 24 novembre 1994, affronta il tema della psicologia della dipendenza durante l'adolescenza; nella seconda Pierre Angel tratta del tossicomane e della sua famiglia (19 gennaio 1995); il 23 marzo infine, in occasione dell'Assemblea Generale dei Soci, François Lhermitte presenta la scrittura di Lurence Grandchamp des Raux.

Praga. Dal 6 al 9 settembre 1994 si è tenuto un incontro internazionale sul test delle stelle e delle onde del mare

ANNALS OF THE AMERICAN ASSOCIATION OF HANDWRITING ANALYSTS

Vol. 2 1971 - 1972

Sincerely yours,
Frank V
Frank Victor

Mme Pichon

Exp. à Tréillan (Nice (A.M.)
16, av. de Beaucaire,

all the best wishes for a satisfying 1972 in which Elizabeth joines me.
Cordially yours.
Rudolph Hearns

Thea Stein Levinson.

Daniel S. Anthony

Mit den besten Grüßen
Ihre
Magdalene Heermann

Sincerely yours,
Nadya Olyanova
(Michon)

Rose Wieser

Mit freundlichen Grüßen
Ihr Bernhard Wittlich

(Alfred Kanfer)

Paul de Sainte Colombe

Richard Pokorny

Charles Cole

Sincerely yours,
Hal Falcon
Jane Peterson

Felix Klein

mit freundlichen Grüßen!
H. Christian Dettweiler

See p. 1

Herry O. Teltscher

(prof. Marco Marchesan)

With Kind regards,
Herry

Sincerely yours,
Rose Wolfson

Happy New Year
Klara P. Rollan

Yours sincerely
H. J. Jacoby.

Felix Klein

ANNALS

FIRST ROW, LEFT TO RIGHT: Volkmar K. C. Liebscher, 1970-1971 AAHA Vice-President. Frances Allbright Secretary-Treasurer since the founding of AAHA, 1971 and 1972 Convention Coordinator. Felix Klein, 1970-1971 AAHA President. Stanley Vidinghoff, 1971-1972 AAHA President. Bertha Brown, AAHA Past President. Dr. Anthony J. Becker, 1971-1972 AAHA Vice-President.

SECOND ROW, LEFT TO RIGHT: Martha Brown, 1971-1972 AAHA Member-at-Large. Robert Martin, 1970-1971 Vice-President. Walter Ketel, 1971 AAHA Convention speaker. Elva Babcock, 1970-1971 and 1971-1972 Region IV Vice-President and 1972 Convention Program Chairman. Betty Link, 1970-1972 AAHA Convention Program Chairman and Member-at-Large; 1971-1972 Membership Committee member. Gene Steccone, 1970-1971 and 1971-1972 Membership & Accreditation Committee Chairman. Leslie W. King, 1970-1971 and 1971-1972 National Newsletter and annual Annals Editor. Carroll Chouinard, first President of AAHA. Jane Green, featured speaker, 1971 AAHA Convention Program. Rev. Richard P. Lynch, 1971 AAHA Convention speaker. Pedro Velasco, 1971-1972 Member-at-Large. Dorothy Dean, 1970-1971 Member-at-Large.

cover

The signatures and portions of writing reproduced on the cover of this year's Annals are of analysts who, in the opinion of your editor, have contributed to the advancement of graphology both in the United States and abroad. The writings are taken from correspondence files belonging to Rudolph S. Hearns and Leslie W. King. Many analysts whose signatures and/or writing ought to be part of this group are not of it because their writing was not available. The criteria for selection was any important advancement or research in the field; contribution to general public acceptance and/or professional use of graphology; publication of professionally ethical books on graphology.

Tom Klein's Intercessory Prayer

(Read at the burial service)

INTERCESSORY PRAYER

Thou angel who keepest watch
Over the destiny of.....Felix Klein
Through waking and sleeping,
And the long ages of time:
May my thoughts, filled with hope,
Reach to him through thee.
May he be strengthened
From the founts of will
Which bear us towards freedom.
May he be illumined
From the founts of wisdom
Which warm the inmost heart.
May he feel peace
From the founts of love
Which bless men's work.

AR 25356

Felix Klein Collection.

LEO BAECK INSTITUTE
Center for Jewish History
15 West 16th Street
New York, NY 10011

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Date: 2/24/2010 Sys #: 000198395

Box: 1 **Folder: 4**

Broadway Jeweler Beaten and Robbed

Three holdup men made off with several thousand dollars worth of jewelry today after looting the safe of a Broadway store and beating its proprietor with an ashtray stand.

Felix Klein, 50, of the Colosseum Jewelers Inc., 1845 Broadway, told police that the men, apparently unarmed, entered his store as he was taking jewelry from his safe and placing it in display cases.

They grabbed him around the neck, he said, and beat him to the floor. After hitting him with the ashtray stand, they rifled the safe and fled. Klein was treated at Roosevelt Hospital for head cuts.

AMSTERDAM

Graphological Seminar.

Fall 1967. (October 21, 1967.)

The Contribution to Graphology by Frank Victor, Ph.D.
Speaker: Felix Klein.

List of publications:

1.) Die Graphologie als Hochschulfach und juristische Hilfswissenschaft.----- Der Rechtsstudent, 2:9, 1920.
2.) Wissenschaftliche und intuitive Handschriftendeutung. --- Die Schrift, 2:122, 1936.
3.) Nationalalphabete. --- Die Schrift, 3:2, 1937.
4.) Strokes of the pen. --- Bull. A. Graph. Soc. 3:5, 1947.
5.) Your handwriting and you. --- Bull. Am. Graph. Soc. , 2:3, 1947.
6.) Development of graphology in Europe. ---Bull. Am. Graph. Soc. 1:12, 1948,2:5, 1948, 3:9,1948.
7.) The trouble with the ball point pen. ---Bull. Am. Graph Soc.., 1:7, 1949.
8.) Handwriting Analysis in psychiatry.--- Bul. Am. Graph. Soc., 5:1, 1949.
9.) Revue of Werner Wolff's "Diagram of the Unconscious." --- J. Soc. Psychol. 30:315, 1949.
10.) "Recent" Psychological Tests, ---Bull. Am. Graph. Soc. 4:7, 1949.
11.) Your pen is you. --- Bull Am. Graph. Soc. 1:2, 1950.
12.) Handwriting, a personality projection, Charles C. Thomas, Springfield, Ill. 1952.
13.) Die Handschrift eine Projection der Persoenlichkeit, Rascher, Zuerich, 1955.
14.) Das "g", ein aufschlussreicher Buchstabe, --- Ausdruckskunde, Heft 1, 1956.
15.) Verallgemeinen heisst Verschleiern, Ausdruckskunde, Heft 6, 1956.
16.) Das Raetsel der zurueckgeneigten Schrift, --- Ausdruckskunde, Heft 1, 1958.
17.) Ein jugentlicher Selbstmordversuch, ---Graph. Schriftenreihe, 2:8, 1959.
18.) Sind Buchstaben Tintenkleckse?--- Graph. Schrift. 1:2, 1960.
19.) Beethoven, der Mensch, Graphologische Schriftenreihe, 1961.
20.) Projektion, Projektionsteste und Handschrift.--- Graph. Schriftenreihe, 4:4, 1962.
21.)Das Lampenfieber in der Handschrift.--- Graph. Schrift. 6:4, 1962.
22.) Children are also people, --- Bull Am. Graph. Soc. 1966.
23.) Die Handschrift von Hector Berlioz.- Graph. Stud. Dipa, 66.
24.) Electronics and Graphology, Lecture read for Frank Victor (who had passed away shortly before) at the Intern. Congress on Handwriting, Amsterdam, 1966 by Felix Klein.

Expert Describes Handwriting As Character, Personality Key

Every person has two different handwritings. The one he uses for normal writing reveals his character as it really is. But the way he signs his name shows how he wants to appear to the world.

With these and similar comments, Felix Klein talked about the science of handwriting analysis for more than two hours Friday during a Chamber of Commerce luncheon and an interview.

A highly personable speaker, Klein entertained his audience of executives and professional leaders with apparently perceptive analyses of their own handwriting.

But he did not pass up the occasion to expound on one of his major themes — that grphology (the study of handwriting' is a legitimate science with its own methods, techniques and documented conclusions.

Growing Popularity

A native of Vienna, Austria, Klein pointed out that graphology has long been recognized in Europe as a science in its own right. He expressed a personal hope that the growing use of handwriting analysis in this country will spread from psychology, medicine, personnel management and legal applications to many other fields.

As an illustration of graphology's effectiveness, the handwriting expert related two of his personal experiences.

He told of an instance where an east coast industry suffered almost 50 per cent loss of production when notes started appearing on restroom walls attacking various nationality groups.

Klein said he was asked by the management to pick the graffiti writer from 200 employes,solely on the basis of signatures on their canceled payroll checks.

Describing the process by which he narrowed down the list, he said he finally selected a woman whose signature matched the writing on the restroom walls. The woman denied any connection with the graffiti, but Klein noted the writing stopped after she was confronted directly on the matter.

School Girl

On another accosion a school principal requested the graphologist's expertise with a girl who was openly threatening to commit suicide.

A palm reader had apparently told the girl she did not have very long to live, and the student wrote in a composition of

Please Turn To Page 2, Column 2

FELIX KLEIN

her anxiety of missing out on a full life.

From the slant of her letters and other key handwriting characterisitcs, Klein determined the girl had a very positive attitude toward the future. After a few counseling sessions, he said the child overcame her fears and is now progressing normally.

Internationally recognized as an expert and teacher of graphology, Klein also described the work of a European colleague who devoted his life's career to analyzing the handwriting of known cancer victims.

From hundreds of samples, Klein said the graphologist was successful in identifying the writing characteristics shared cancer patients. He noted the real "breakthrough" came when the European began using a 250-power micrascope.

Personal Style

Basically, graphology operates on the assumption that a person injects his own personality into his writing, that he adapts a style of script — consciously or unconsciously — which reflects his inner character.

Klein explained:

"If a person's handwriting has not developed at all from the way he learned it in school, there is nothing the graphologist can say about his character and personality.

"It is all the individual things that we put in it (writing) that are the indicators" of personal character, he continued.

Describing his method, the graphologist said a full page of writing is normally required to thoroughly analyze a person's writing.

Concerning external information, an analysist must know the sex of the person writing and whether he is right or left handed, since — contrary to popular opinion — these items cannot be determined from a sample itself.

It also helps to know the person's age and what school method he learned to write by, Klein continued, since without this information the level of interpretation is limited.

Personality Details

With this information applied to several key factors in writing, a graphologist can determine a myriad of personality details from an individual's script.

During his luncheon address, Klein briefly analyzed writing samples of about 50 of the Chamber members, pointing out their attitudes toward the past, present and future; emotional stability, creativity, marital relationships, vocational success and intelligence levels.

Some of the indicators which he mentioned included: the slant and size of letters; the apparent pressure, rhythm and speed of writing; margins left around the writing; connections between letters and spacing between words.

In the interview, the professor said although "graphology is a sicence, the interpretation of handwriting becomes an art." He explained that a separation exists between scientific research on hundreds of writing samples and the application of graphology's conclusions to an individual sample.

Noting that graphology works best in conjunction with psychology or other behavioral sciences, Klein said he personally subscribes to the "Gestalt" theory of human personality.

Less than 30 years old, the Gestalt school of psychology begins by considering an individual as a whole, total being.

This differs from pyshoanalytical methods which work from the other direction by studying personality fragments in order to reconstruct the whole personality from its parts, Klein said.

He cautioned beginning students of graphology to make sure they divorce the content of a sample from the actual way the words are written and added an oft-repeated statement of his philosophy:

"If you learn to understand yourself, you have the advantage to understand others."

Weekend Meetings

Invited to Anderson by the local Chamber of Commerce, professor Klein will also conduct a seminar this afternoon on handwriting analysis and speak before a church group Sunday morning.

Persons interested in attending the seminar, which begins at 1:30 p.m. at the Anderson Federal Savings building, are requested to contact Mrs. William Baxter in advance. A registration fee for the four-hour class will be charged.

Klein will speak before the Pathways Sunday School Class of the Park Place Church of God at 9:30 a.m. tomorrow. He is expected to relate some of his experiences in German concentration camps during World War II.

Anderson Herald
Anderson Indiana
Nov. 19, 1969

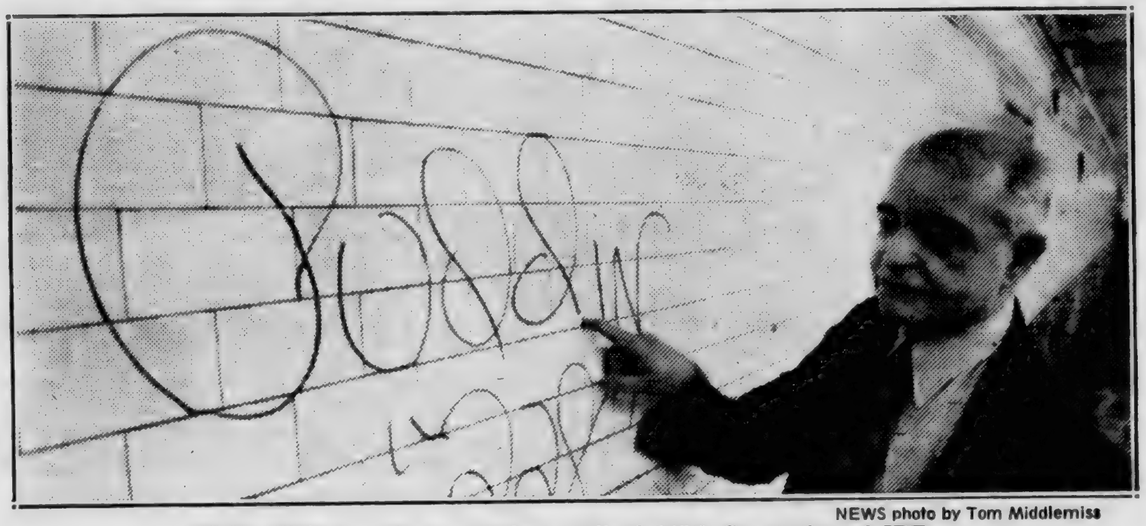
Analyzing the Plain & Fancy of Graffiti Psyches

What do Puddin 228, Moses 147 and Satan 136 have in common?

For one thing, they're all graffiti freaks — the common subway variety.

The three also share a certain level of imaginative mixed with plenty of immaturity.

By looking at the boldly lettered names on the sides of trains and the walls of stations, handwriting expert Felix Klein diagnosed this as well as the trio's need to share a several, as the oft-repeated mutual need for expression—a need not satisfied by one scrawl and perhaps not with nicknames semingly bear out.



NEWS photo by Tom Middlemiss

Felix Klein examines scrawl on wall of 145th St. station of IRT.

Problems With Ego

"They have ego problems—they want to express themselves because they are not noticed in their environment," said Klein, a graphologist (handwriting analyst) for more than 40 years.

If this all sounds very psychoanalytical, that is because it is. Klein, whose graphological training goes back to his native Vienna, practices the method devised by Max Pulver, author of "Symbolism in Handwriting."

Pulver's method was to use association as a key to analysis —that is, upward areas of letters (like l, t and b) tell about the writer's intellectual ,spiritual or upper aspects while the downward (for example, p, q and g) are indicative of the secular side including primitive instinct and sexual tendencies. Then there is the letter "f"—an obvious combination of both.

Klein says a person who writes the leter "f" with a full top and truncated bottom is likely to be a metaphysical or religious type, whereas the reverse, a truncated top and fully developed lower portion, may reveal overwhelming interest in the practical or even sexual abnormalities.

Of course it's not as simple as that. Many other factors must be considered to give a responsible analysis and Klein, who heads Manhattan Handwriting Consultants at 250 W. 57th St., claims graphology is 98% accurate. "I have several companies that wouldn't employ anyone without consulting me," he said.

Down in the Columbus Circle subway station, Klein was attracted to the sprayed signature of "Stud I."

The extra loop on the "S" and the umbrella-style crossing of the "t", Klein said, "means he's fancy but not very well educated. The fancier you write, the less you have learned."

At the 145th St. stop on the Broadway line, Klein marveled over the "roundedness" of the letters in "Puddin 228." "This person has strong imaginative powers almost to the point of being unrealistic," he surmised.

The most amazing example of subway graffiti for Klein was "Satan 136". "Oh, it's so aggressive!" he exclaimed, tracing over the slanted letters 'shooting upward to the right like a rocket."

"But the shape of the letters shows he is not a strong-willed person, especially when confronted by strict authority," he added.

Self-Revealing Scribbles Are His Bag

By Judie Telfer
Herald Staff Writer

A few years ago, Felix Klein noticed that he was leaving letters out of his words and that his handwriting looked "different." He also didn't feel quite himself.

So he did what he would advise one of his clients to do. He went to the doctor.

An old friend, the doctor easily accepted his reason for seeking medical advice and examined him, discovering he had high blood pressure, easily controlled by medication.

Klein, a New York handwriting analyst, is at Asilomar Conference Center, along with about 100 other graphologists, for a conference of the American Handwriting Analysts Foundation, which continues through July 9.

Started Young

Klein's interest in graphology began at the age of 13. He has continued to study, practice and teach the subject for the past 58 years.

He's not a tall man, but he speaks with authority and confidence, and a slight touch of what, in a much younger man, might be called arrogance.

He has been asked to serve as a consultant to the United Nations on three occasions, and once he testified for 31/2 hours as an expert witness in a trial in Ghana. He has had 22 pamphlets on handwriting analysis published.

He claims to be able to tell you who wrote a document, and then analyze the writer's personality for you.

Vocational guidance and personnel selection are among categories in which Klein says he is an expert.

Handwriting analysis as a pre-employment tool, he said, is a growing field, but he estimates that only five percent of American businesses use it.

In Europe, he said, a 1966 newspaper poll in Amsterdam revealed that 81 out of 100 companies surveyed had subjected potential employees' handwriting to analysis.

And in Israel today, he insisted, "probably on the order of 98 percent" of all employers consider handwriting analysis essential in judging job applicants.

He said America is very conservative and does not yet accept graphology as a science, but in Europe, where training is strictly controlled and graphology is taught at many universities, it is more widely accepted.

Newspeople Exposed

The reporter, facing an interview with yet another expert, came better prepared than usual, with a sheaf of handwriting samples from newspaper employees.

Gossip about the staff never sounded so legitimate, nor the answers so authoritative.

The first writing sample looked creative and interesting, even to the uninformed.

To Klein, it meant that Charles Davis, The Herald's entertainment editor, is "an unevolved artist."

Another sample, the first paragraph of the Equal Rights Amendment, written in tidy penmanship, came from a woman in the classified advertising department, known among staff members for her sweet temperament.

"She's a comforter," he said.

Two Cups of Coffee

And she also, according to Klein, needs two cups of coffee each morning to wake up.

He leafed back through the sheets of paper, getting an overview of the employees, noting that newspaper people don't "let their emotions speak. They put the emphasis on the business and not on their personal lives."

Moving on to the next sample, he said, "She looks like a person who had a very strict upbringing and on account of it had difficulties in the oral stage."

My head came up a bit from my notes; that that scrap of writing had been scribbled by my pen. The kindly expert, not missing a beat but somehow too perceptive to have missed the covert glance, continued: "She has a sharp critical sense — she's a good go-getter."

In fact, he said of the reporter, "She will work herself to the bone in order to get some information."

Thank you, sir, my boss needed to hear that.

Wrong Line of Work

"He's a good-natured guy, who really shouldn't be a reporter," he said of a staff member known for his vast repertoire of jokes.

Another reporter he called "a marketing type — he does one thing today and tomorrow something else, if he has to."

Of our city editor, Pat Griffith, Klein noted "difficulty in the oral period," which, he said, produced "a controlled type.

"She will try everything possible to prevent losing control," he said. When the analysis was read to her, she looked around the newsroom and asked wryly: "Then why are things always unravelling?"

But the real praise Klein saved for a sample, unbeknownst to him, written by Managing Editor Tom Walton:

"Endowed with tremendous empathy for people . . . very creative . . . would never ask anybody to do what he wouldn't do himself . . . he leads others by example . . . doesn't procrastinate . . . strong vitality."

Compared to the rest of the analyses, it was a rave review.

Klein also said our boss is such a strict defender of the truth, "he will go to jail for the things he believes."

After having been written off for their oral compulsions, the newsroom staff was left wondering when that last observation will come to pass.

(Herald Photo)

FELIX KLEIN
. . . handwriting analyst

MONTEREY PENINSULA HERALD JULY 6, 1982

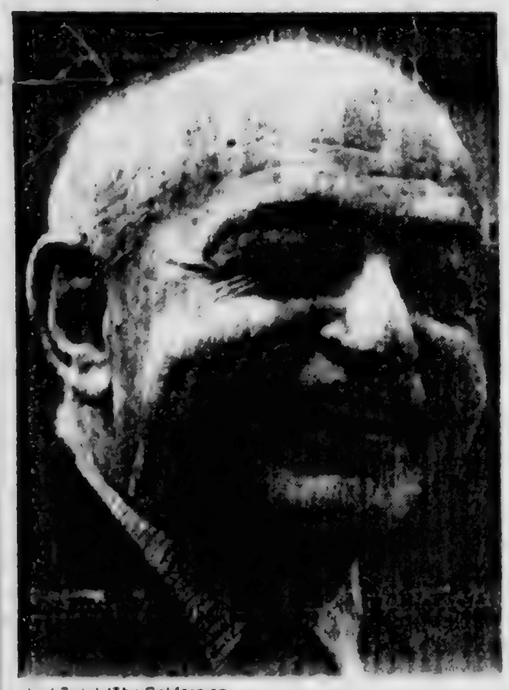
e Daily Cal

. January 25, 1983 Serving El Cajon, La Mesa, Santee, Lakeside, Spring Valley, Ler

Joel Zwink/The Californian

"You must know about people and what to look for," said graphologist Felix Klein. "Another thing is you must be diplomatic when you analyze their handwriting. You must know how to present that information to them in the right way."

Graphologist follows a fascinating script



Joel Zwink/The Californian

Felix Klein, 72, visited Santana High School Monday, where he told members of an interested audience what their handwriting revealed about them. The technique is called graphology, and Klein is one of the nation's experts on the subject.

By Steve Petix
of The Daily Californian

WITH GRANDFATHERLY patience, Felix Klein carefully examined each of the papers given to him by the student audience.

"You are a shy person, but you will go a long way if you meet people halfway," he told one girl in his thick European accent.

"If you don't play the guitar already, you should," he told a boy.

With every appraisal, the Santana High School student in question would respond with either a nod of the head or an embarrassed look — many times both.

The students were having their handwriting analyzed by Klein, one of the nation's foremost graphologists. Graphology is the study of handwriting as a clue to the attitudes and characteristics of people.

"It's been popular in Europe for many years but has only begun to gain acceptance in the United States during the past 20 years," said Natalie Klymkowych, Santana High School librarian who has been a certified graphologist the last seven years.

Klymkowych brought Klein to San Diego this week to give a graphology seminar she was sponsoring. While Klein was in town she had him introduce graphology to Santana students.

She brought Klein to a classroom and invited teachers to bring their classes. Soon, the showmanship of the 72-year-old native of Vienna had attracted a standing-room-only crowd of students, teachers and even an administrator or two.

Klein said the technique behind graphology can be found in the German word "gestaldt," to give the whole picture.

"This means we use the whole figure of the letter to analyze the person," he said while writing the letter "F" on the chalk board. "There are three zones of the letter: The upper third which signifies your belief, the middle third or the area of your habits,

□Script 6A

Carter: do-good Nixon: no good Reagan: simple

Whether it's a letter to a friend or an autograph for a stranger, most public figures spend a lot of time writing.

In his 59 years as a graphologist, Felix Klein has spent a lot of time studying the writing of some of the more famous people of the past century.

□Stars 6A

SCRIPT From 1A

and the bottom third which represents your ambitions like sex and money."

Klein said that the more emphasis a person gives to each area while writing explains something about his personality.

"If a person is stronger on the bottom of the letter, then they have a lot of ambition," he explained. "The top line signifies an idealistic person."

Klein said the slant of the letters to the right or left can reveal how introverted or extroverted a person is.

Sprinkled in with Klein's explanation were generous helpings of Freudian and Jungian theory, an area, he said, that graphologists must be well versed in.

"You must know about people and what to look for," he said. "You must be diplomatic when you analyze their handwriting. You must know how to present that information to them in the right way."

Klein said his interest in graphology began when he was 13 and a cousin had his handwriting analyzed. Klein was so amazed that he bought a book on the subject as soon as he could afford it. That led to another book and another. Klein said he now has a collection of about 350 books on graphology.

His fledging career was interrupted when World War II began. Klein spent a year in two concentration camps before being released. After a stormy boat ride to London, he found himself in New York on March 4, 1940.

"The first thing I did was place an ad in the New York Times," he said. "Unfortunately, there wasn't much calling for graphologists at that time."

Things are different now. Klein said he has no trouble keeping busy. He said he gives lectures and seminars all around the United States. He will be in San Diego again in late June to give another seminar.

Graphologists also work as business consultants, marriage counselors and even as court experts. Klein said his most famous case involved "Roots" author Alex Haley, when he was on trial for plagiarism. As a a result of Klein's testimony, Haley admitted lifting passages from another book to put in his, said Klein.

When Klein finished his introduction to the Santana class, he took handwriting samples from the audience. Each time that he looked at a sample he would look for the person responsible and tell him something about himself.

After one particularly upbeat appraisal of teacher Dan Schaffer's artistic talents, Schaffer had some words of praise himself.

"You've made my day," he told Klein, who responded: "Then maybe I should come back again?"

STARS From 1A

The following is a compilation of Klein's analysis. Some of the findings are flattering to the owner, while others may wish they took up typing. All judgments are made simply on the basis of the person's writing skills.

Richard Nixon (On a TV show prior to his being elected president): "His writing reveals an immature man who would not make a particularly good president."

Jimmy Carter: A do-gooder. Wanted to please everybody as his neat writing shows. In the end, though, this type of person ends up pleasing no one."

Jacqueline Onassis: A very deliberate writing style. She knows what she's doing."

Gerald Ford: His writing is full of sudden stops. He has a pretty mean temper."

Hubert Humphrey: His writing is very emotional. (He) was not the man for the presidency."

Harry Truman: His writing is strong and very business-like. Good for a president."

Franklin Delano Roosevelt: A very sophisticated script. Very sure of what he was doing."

Adoph Hitler: Another whose writing reveals a very immature person. His writing leaned heavily towards the right, revealing a hysterical person with questioning masculinity and schizophrenia."

Mark Twain: "He wrote very fast — his mind was working quickly."

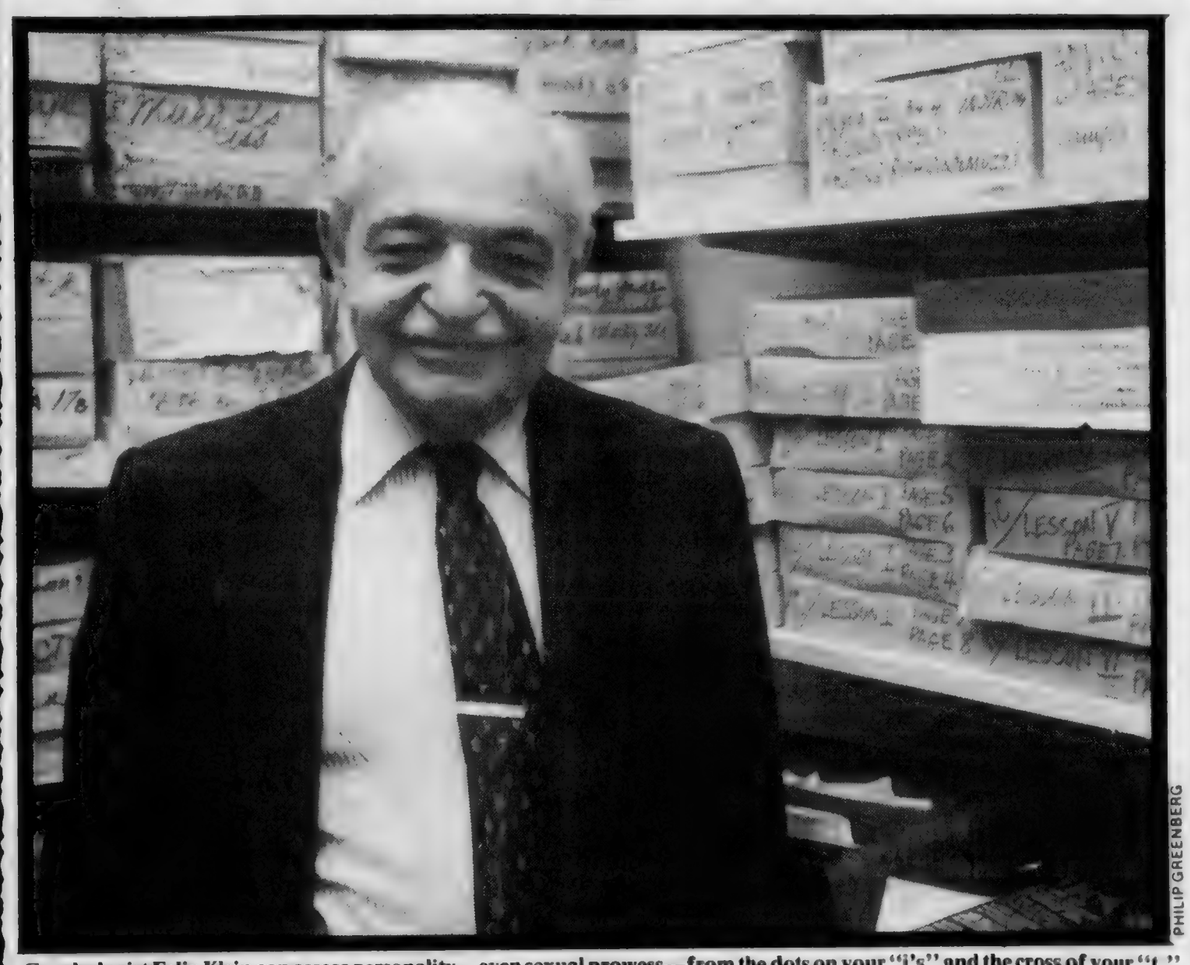
Ronald Reagan: "A very simple writing style revealing a lack of development in some areas."

— Steve Petix

CHELSEA CLINTON
NEWS
NEW YORK, NEW YORK OCTOBER 4-10, 1984
35 cents

Fixing Football P. 11

A Graphologist Looks Between the Lines



PHILIP GREENBERG

Graphologist Felix Klein can assess personality—even sexual prowess—from the dots on your "i's" and the cross of your "t."

By CARL GOLDFARB

If you ever send a note to Felix Klein, you might want to type it.

Klein has been studying handwriting for 60 years and is an acknowledged expert in the science of "graphology."

Once, when Klein and his wife received the announcement of a friend's marriage, Klein predicted that the marriage would not last, he said. From a few lines scrawled at the bottom of the announcement, he correctly guessed that their friend's new husband suffered from impotency.

Another time, a student who was studying graphology with Klein brought him a grocery list written by the man she was thinking of marrying. Klein advised against it. Much to her surprise, Klein said that her boyfriend was gay, an assessment that was confirmed by later events.

But Klein's insights are not limited to someone's sex life. Given a writing sample, Klein says he can also learn about someone's character, childhood and vocational aptitude, among other things.

Klein practices on the 20th story of the Fisk Building at 250 W. 57th St., but he has worked under other, more trying circumstances. A Viennese Jew, Klein spent a year in Dachau and Buchenwald during World War II. Then, he analyzed the handwriting of both prisoners and Nazis, he said, and soon had quite a reputation.

At Buchenwald, Klein was assigned to the hardest work detail, digging a water basin. Once, on a bitterly cold winter day, Klein recalled, one of the guards suddenly called out, "Where's the Jew that can read handwriting?" Klein raised his hand and the guard took him to a heated hut and gave him a sample of his handwriting, which Klein analyzed for hours.

"That was the most thorough analysis I ever did," said Klein. "I wanted to stay in the warm hut."

"Do you think I'm a good SS man?" the guard asked.

"No," Klein replied. "You're too close to nature. You should have been a farmer."

Continued on page 5

A Graphologist Looks Between the Lines

Continued from page 1

The guard laughed, Klein said, and explained that his father was a farmer. "When the war is over, I'll go back to the farm," the guard added.

His ability to analyze handwriting came in especially handy one day when he was still in Dachau, said Klein, who is short with a deeply lined face and heavy-lidded eyes that open wide when he talks about graphology.

As punishment that day, the whole camp was made to pick up bricks and run from one side of the camp to the other. In the middle of the camp was a man with a heavy stick, hitting people who didn't run fast enough. "I said to myself that I had to find some way to get rid of him," recalled Klein. "So I went right next to him. Too close for him even to hit me and stood still."

"What do you want?" he bellowed.

"I want to read your handwriting."

Klein's gamble paid off as the guard placed a less cruel subordinate in his place and led Klein off to analyze his writing.

"Do you think I like it here?" the guard asked.

"I don't think anyone likes it," said Klein, "but I think you would like it less on the outside because you're married and your wife is domineering."

The guard nodded his head, Klein said, and later gave him a cheese sandwich, which he shared with 17 other prisoners. "We hadn't seen cheese in the camp," said Klein. "There was no such thing."

Asked how he could tell so much about people from their handwriting, Klein stood and walked to the opposite side of the room. He dragged himself back across the room, his feet shuffling, his shoulders slouched. "Does a happy man walk like that?" he asked. "How about this?" he said as he stepped jauntily across the room.

"Writing," said Klein, "is movement, frozen movement." He explained that the way that someone writes shows a lot about the person just as the way someone moves.

Klein then elaborated on some of the guiding principles of graphology. Since people write from left to right, he said, people associate the left side of the page with the past and the right side with the future. Klein explained that people whose writing was very narrow and bunched up on the left side of the page tend to be people "who don't want to go out, introverts." Conversely, he said, extroverts write up to the right side of the page. Similarly, Klein said, you could tell whether someone was more attracted to the past or future, by whether their "t" bar, the line which completes the letter "t," extends further to the left or right.

He disappeared to the adjacent room where he keeps his files to get an example. "Look at this," he said, pointing to a letter written in a looping script with tails of letters extending far to the left. "This is the writing of a homosexual," he said. "An indication of homosexuality is usually a problem with the mother. In early childhood, the boy gets tied up with his mother and later he cannot look to other women." People associate the left side of the page not only with the past, said Klein, but also with their mothers, who were so important when they were young.

Klein readily acknowledges that his interpretation, which many people would dispute, is dependent on his views of psychology, which borrow heavily from Sigmund Freud and Alfred Adler. "I don't think you can do a good graphological analysis," said Klein, "without psychological training."

Graphologists with different psychological views would come up with different analyses, he said. "Graphology is a science," he said, "a science like medicine. But its interpretation is an art."

Graphologists also examine writing vertically, he said, breaking writing down into three vertical zones (a small "a" occupies the middle zone; a small "g" the middle and lower zone; and a small "b" the middle and upper zone).

"The middle zone represents 90 percent of your life," said Klein. "It is the zone of daily routine. The upper zone is like going into the sky," said Klein, raising his hands upward. "It is the zone of ideas, plans, intellectual interests, religion. The lower zone is the zone of the unconscious, sex, money."

Why money?

"It's what keeps you secure, like roots in a tree."

Graphologists examine writing to see how it is distributed between the three zones, Klein explained. Someone who is intellectually frustrated, for example, might overcompensate by writing extra tall, arching letters, he said.

Writing where there is an emphasis on movement shows an athletic or mechanical aptitude, he said, while writing with an emphasis on form shows a capacity for creative expression. And writing that is easily legible but has no emphasis on form, he said, suggests a sense for detail and facts, an aptitude for science.

Klein explained that the art of interpreting handwriting has changed dramatically since he first became interested in graphology as a 13-year-old when a graphologist analyzed his cousin's handwriting. Then, graphologists would examine the writing character by character, he said. Now they look at the whole pattern or gestalt of someone's writing, he explained.

Klein seems to enjoy teaching graphology almost as much as practicing it. He gives regular classes in his office as well as conducting correspondence courses with students around the world—when he is not writing scholarly articles or interpreting handwriting. His practice ranges from doing personal or vocational analyses to performing personnel evaluations for companies who want advice about whom to hire or promote.

Some 500 books on graphology line the shelves of his office, including a few he has written. His office is inundated from floor to ceiling with cardboard boxes filled with handouts for his classes, letters from his students and papers from old cases. Though Klein is not naturally neat—several pairs of his old black shoes that he found under the couch when his office was redecorated, still litter the floor—he can find a paper from an old case at a moment's notice.

He also appears as an expert in court and as such has testified in forgery cases as far away as Ghana and Switzerland. He was a witness in the plagarism case of Alex Haley, who was charged with lifting passages from another author and publishing them in a slightly modified form as part of his book *Roots*. Haley said he had never even seen the author's book, but the prosecution brought in a copy of the book with margin notes that they said were written by Haley, a charge Haley denied. So Klein was called in.

Haley settled out of court for $750,000, without admitting his guilt. He settled, he said, to end the adverse publicity. Klein thought otherwise. "The judge called Haley in and told him it was not in his best interest to go to trial," said Klein. "Then he showed him my report, which said it was his writing." □

FELIX KLEIN HAS A SMASH-HIT SEMINAR

The venerable Felix Klein gave AAHA Region IV a terrific workshop on March 28 and 29 at the Holiday Inn in Willowbrook, Illinois. He covered psychological and graphological factors that go beyond the first basic lessons in the study of handwriting analysis.

Felix's handwriting samples were exceedingly unusual and exemplified elements such as the guiding image, emotional release and, especially, extremes in writing. He very smoothly led the workshop from problems in the early developmental periods of the oral, anal, phallic, and genital periods to possible resultant problems manifested in adulthood. Most adult problems are seen in writing by contradictory indicators and unproductive emotional release which often give rise to extremes in handwriting.

Although Felix Klein was unable to fit the 1991 AAHA convention into his schedule, we were delighted that he was able to lead Region IV in this seminar in lieu of a conference presentation. He did it in his usual, inimitable way -- instructive and charming!

THE EVIL OF JEFF DAHMER

Rose Matousek

Jeff Dahmer's trial, which began on January 28, focused on the validity of the insanity plea. The jury had to be carefully selected because of the grisly details involved -- human carnage, killing, mutilation, cannibalism. Anyone who had a weak stomach was allowed to withdraw; one prospective juror did.

The trial debated Dahmer's motivation. Dr. Frederick Fosdal, a forensic psychiatrist, testified that Dahmer suffered from necrophilia which did not render him out of control. Dr. Fosdal said that pathological sex needs may have caused his committing 15 murders, "But this is not a man out of control. This is a person engaging in sexual crimes for his own satisfaction .... The disorder explains his conduct and explains his behavior, but did not cause him to lack a capacity to conform to the requirements of the law."

Another forensic psychiatrist, Dr. George Palermo, testified that Dahmer was not insane, not a necrophiliac, but a "very sick man" who killed out of lust, the desire for control and the need to rid himself "of the source of his homosexual attraction." Dr. Palermo described Dahmer as "an organized, non-social, lust murderer" who "knew exactly what he was doing." Although he took precautions, was methodical and shrewd, and knew the consequence of his actions, Dr. Palermo said he simply did not want to stop.

The word "paraphilia" was often used during the trial. The *Diagnostic and Statistical Manual of Mental Disorders* (Third Edition, Revised) [*DSM-III-R*] by the American Psychiatric Association writes this about paraphilia:

> The essential feature of disorders in this subclass if recurrent intense sexual urges and sexually rousing fantasies generally involving either (1) nonhuman objects, (2) the suffering or humiliation of oneself or one's partner (not merely simulated), or (3) children or other nonconsenting persons. The diagnosis is made only if the person has acted on these urges, or is markedly distressed by them. In other classifications these disorders are referred to as Sexual Deviations. The term *Paraphilia* is preferable because it correctly emphasizes that the deviation (para) lies in that to which the person is attracted (philia).

After Betty Delmar referred to the *DSM-III-R*, she wrote in her analysis of Dahmer's writing (January-February issue of the *AAHA Dialogue*) that one can safely say that Jeff Dahmer is a "sexual sadist" because it was sexually exciting for Dahmer to impose physical suffering and humiliation on his victims.

The jurors had to decide whether Dahmer had a mental disease when he killed and if so did the disease impair his ability to control himself. Their final decision was that since he knew the consequences of his actions he could control them.

Before Dahmer was sentenced, he said: "I knew I was sick or evil or both. Now, I believe I was sick." Alvin Plantinga, professor of philosophy at the University of Notre Dame, says

... since he knew the consequences of his actions he could control them.

that even if science could predict behavior, evil must always be a consideration. "With a purely scientific approach," he says, "you eviscerate the notion of evil and end up with psychobabble -- the idea that there's no such thing as personal responsibility."

Jeff Dahmer was convicted on multiple counts which obviate the possibility of his ever being released from prison. After having been incarcerated for just a few weeks, he apparently planned suicide since a razor blade was found in his cell.

The important thing is that all handwriting analyses that the *AAHA Dialogue* published on Dahmer's writing dovetailed with the findings of the psychiatrists which the prosecuting attorney called to testify and also the psychiatrist whom the judge chose to testify as an expert witness.

Howard Hong, retired professor of philosophy at St. Olaf College in Minnesota, aptly summarizes the question of good and evil:

> If being human means being subject to internal impulses and external stimuli, then we are not human, only conscious units without any freedom to choose. If there is no freedom, then there is no good and evil, there is only pleasure and pain. To adopt this view is to permit the triumph of evil -- by whatever name.

Forbes

The 1993 Money Guide

·THE 1993 MONEY GUIDE·

June 21, 1993 Four Dollars

Forbes

Fear of falling

5 WAYS TO PROTECT YOURSELF IN SCARY TIMES

Other smart strategies:

- Best buys in short-term bond funds
- Land—the ultimate inflation hedge?
- Trading tips for the O-T-C
- Making money in rental real estate
- Closed-end fund strategies
- Tax advantages for moonlighters
- Ranking the new issue underwriters
- Keep your IRA compounding for heirs

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Do you buy stocks without analyzing the chairman's signature? If it slants backward, maybe you should keep your money in the bank.

Show your hand

By Jason Zweig with James M. Clash

WALL STREET'S fortune-tellers, who go by the more dignified job title of analyst, have a far from perfect record. Did they tell us that IBM's earnings were going to fall apart? Or that Crazy Eddie was a con game?

So forget the balance sheets and the interviews with management. Just analyze the chairman's signature in the annual report.

Handwriting analysis is, admittedly, a little out of the mainstream. But then the mainstream's record isn't all that good. Maybe that's why some people gravitate to what you might call the Alternative Analysis style of investing.

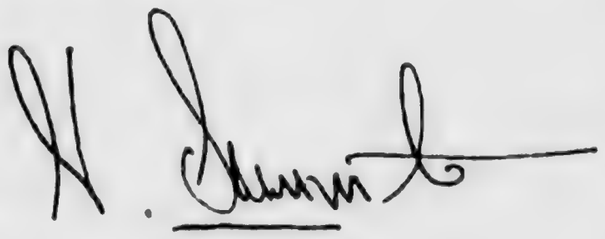
For example, Robert Prechter has made a small fortune selling something called Elliott Wave analysis. A New York astrologer named Henry Weingarten recently ran a dead-serious conference on astrological investing. (Alas, he had to relocate the conference; he had failed to foresee the World Trade Center bomb that would close his chosen hotel.)

So why not give handwriting analysis a tumble?

FORBES brought a bunch of annual reports to Felix Klein, president of the National Society for Graphology, to see what he could see in the signatures of a bunch of corporate bigwigs. Klein, a Viennese native, is the Ish Kabibble of scribble. At 82, he figures he has examined something like 40,000 handwriting samples in six decades of handwriting analysis. In his warren of offices in New York City, he cleared sheaves of handwritten documents off some chairs and set to work analyzing.

Klein cautioned that conclusive analysis requires a more extensive sample of a person's handwriting than a simple signature can provide. But he was willing to make some tentative

character judgments based on signatures alone. FORBES gave Klein no indication of what our group of signers had in common, but he seems to have summed up some of these characters pretty well.



VICTOR G. INCENDY

"Notice the backward slant," says Klein. "He is standoffish and not comfortable with other people. Anybody with a backward slant is not sincere. Also look at the underline. He needs to feel he has impressed people and won their approval."

Cascade International's stock has not done well. The company claimed to have 188 stores but turned out to have only 6. Ex-chairman Incendy is a fugitive from justice.

THOMAS SPIEGEL

"Look at how the letters are narrow and inhibited. At the same time, he has aggressive tendencies; he puts in more energy than needed. He is trying to be macho. I think he is not completely trustworthy."

After losing $400 million on its junk-bond portfolio in 1989 under Chief Executive Tom Spiegel, Columbia Savings & Loan Association of Beverly Hills was seized by the Office of Thrift Supervision in 1991.

DONALD D. SHEELEN

"This man I wouldn't trust! He has what we call an arcade [a series of arched letters] and he cuts off the ends. That tells me he is extremely private. He does not tell everything he knows."

Sheelen pleaded guilty to mail and securities fraud after overstating the revenues and assets of Regina Co., a vacuum cleaner maker, in 1988. Regina filed Chapter 11 in 1989.

GERALD W. FRONTERHOUSE

"When somebody writes *through* his own handwriting, we consider that to be a sign of emotional difficulty. He is invading his own space. . . . He could be inclined toward self-destructive capabilities."

Fronterhouse, chairman of First RepublicBank Corp., lost his job after the Texas giant was taken over by the Federal Deposit Insurance Corp. in 1988.

ROY SPEER

"Ai, ai, ai. Look at his big letters! They are so much involved. All the lines are interfering. He is a hysterical type, a very showy guy. He will emphasize his achievements and take advantage of the people around him. I think you absolutely can't trust him."

Home Shopping Network Inc. is being investigated by the Securities & Exchange Commission amid allegations of improper transactions with related parties. ■

for up to 20 years and would like to cash in some or all of their winnings for a nice, big lump sum. Outfits like Dunewood then buy out the winners' claims at a discount to future payments.

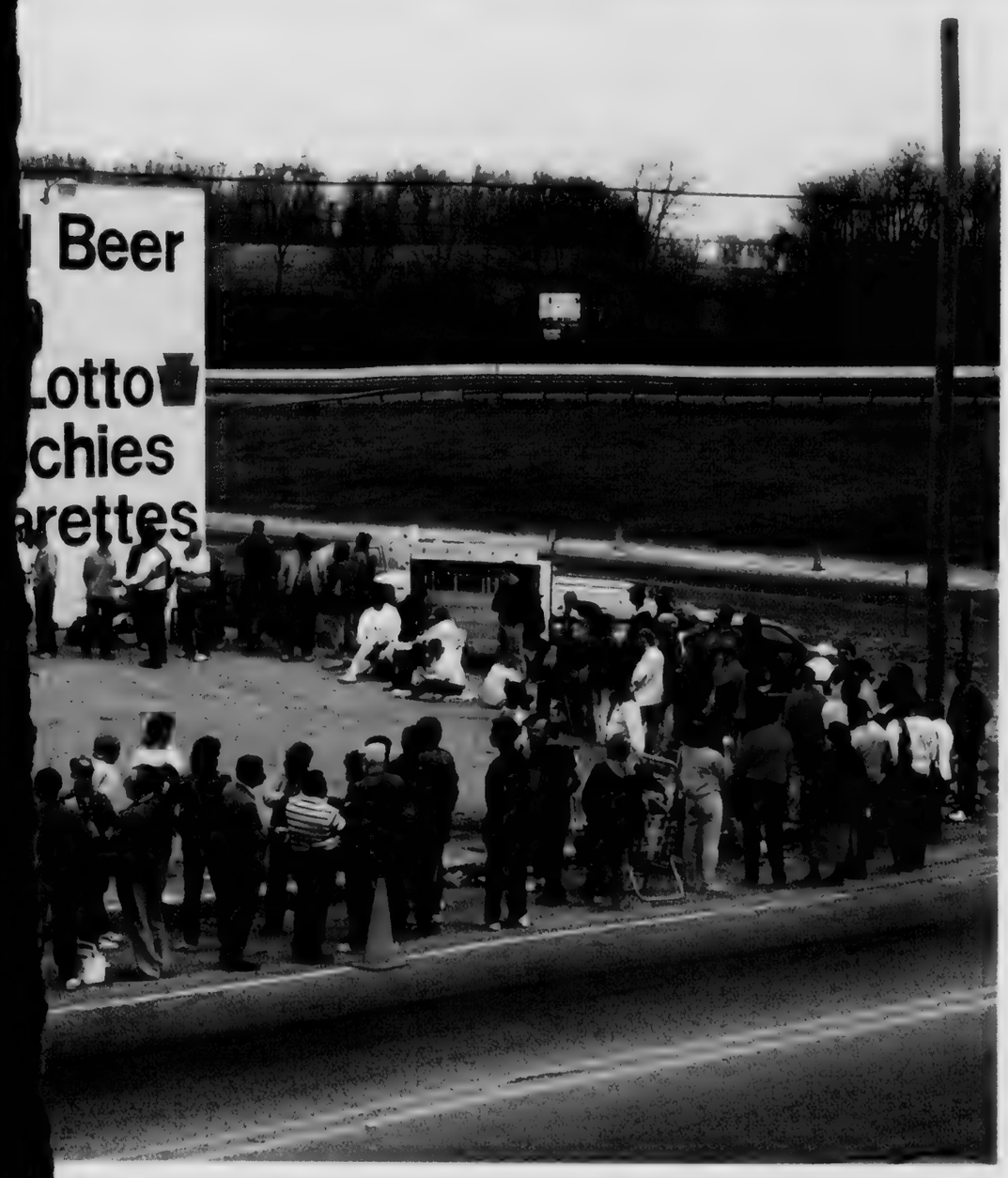
Burt deadpans the search dialog. "Hello, is this José Sanchez? Are you the José Sanchez who won the lottery?" If he is and he's hungry for a lump sum payment, Shapiro and Kroner put together the buy side. The guys in the Algonquin gallery today, for example, are told they can buy 16 annual payments of $53,000 each from a Maine lottery winner for a purchase price of $406,492. The promised yield: an annual 12% simple interest.

Sharp investors are already aware that there is something a little fishy here. Since when are investments quoted in simple—that is, uncompounded—annual interest? Bonds, certificates of deposit and stocks are all compared on the basis of their returns when compounded at least annually. The yield from the Maine deal, on that basis, shrinks to 10.3%.

Still looks good? Consider some of the uncertainties, not the least of which is the recent surrender of Dunewood's New York mortgage broker's license following FORBES' inquiries and client complaints to the State Banking Department. Florida authorities are also probing the operations of the firm's West Palm Beach office and have put a court-appointed receiver in charge of it.

But the lottery beat goes on. Shapiro is now operating in Manhattan under the aegis of something apparently called Woodbridge Partners Group Inc. Still among the drummers is Burt Kroner, doing business under the heading B.K. Funding Corp.

Trade appears to be brisk, despite growing regulatory resistance to the assignment of ticket holders' installment payments for a big bunch of money up front. (Dunewood and others in the field have—so far, at least—been generally successful in getting state courts to approve such assignments.)



Pennsylvania lottery line

Jam today or jam tomorrow?

To the untutored eye the agreements in the court files seem bulletproof, but lottery executives are none too keen to create a free market in brokered winning tickets. The Tri-State Lotto Commission (Maine, Vermont and New Hampshire), for example, recently adopted a new regulation that would limit assignments only to where they would fulfill other court-ordered "remedy" payments such as divorce settlements, bankruptcy claims or child support.

The other problem has to do with tax liabilities. Although salesmen are a little hazy on the details, court records suggest that the lottery carveouts are structured as loans rather than outright purchases. If the Internal Revenue Service rules that the transaction is no loan at all, but rather an outright sale, the winner's entire lump sum could immediately become taxable to him as ordinary income. Might this expose the lottery buyer to some penalty for failing to withhold additional taxes from the lottery winner? As a buyer, you don't know. You take your chances.

If a sale caves 3 years into a 16-year payout, chances are it will be the investor who is going to eat the loss. Why so? Because the middlemen are merely brokering the deal, contracting for the lottery stream at a deep discount and selling the stream at a lesser discount. How much vigorish do the middlemen pull out? Court records show one New York winner paying 18.4% on a $400,000, 6-year loan. Frederick McGibney, director of the Vermont lottery commission, says he has seen discounts of as much as 20%.

In effect, the Dunewoods play the role of a corporate bond broker, buying at a high yield (low price) and immediately reselling at a somewhat lower yield (higher price), with no obligation to repay the money if the issuer defaults. The main difference is that bond brokers don't get eight-percentage-point spreads between their bid yields and asked yields.

So who needs this iffy kind of deal? If it's high yield you want, there are junk bond funds that pay as high a current return. Your shares could, of course, go down in value, but you won't get any unpleasant surprises from the IRS. ■

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P: 176 - Fabio's article

HOW TO FAKE A TAN

Why Nice Guys Buy Sex

Good Friend, Rotten Friend? Test Yourself

Sexy Spring Looks– for Day & Night

Bathing Suits! Yikes!

30-Day Bikini Countdown

Are You a Carbo Addict?

Summer's Coming: Is Your Body Ready for the Beach or Not? Page 160 • Weight Loss Page

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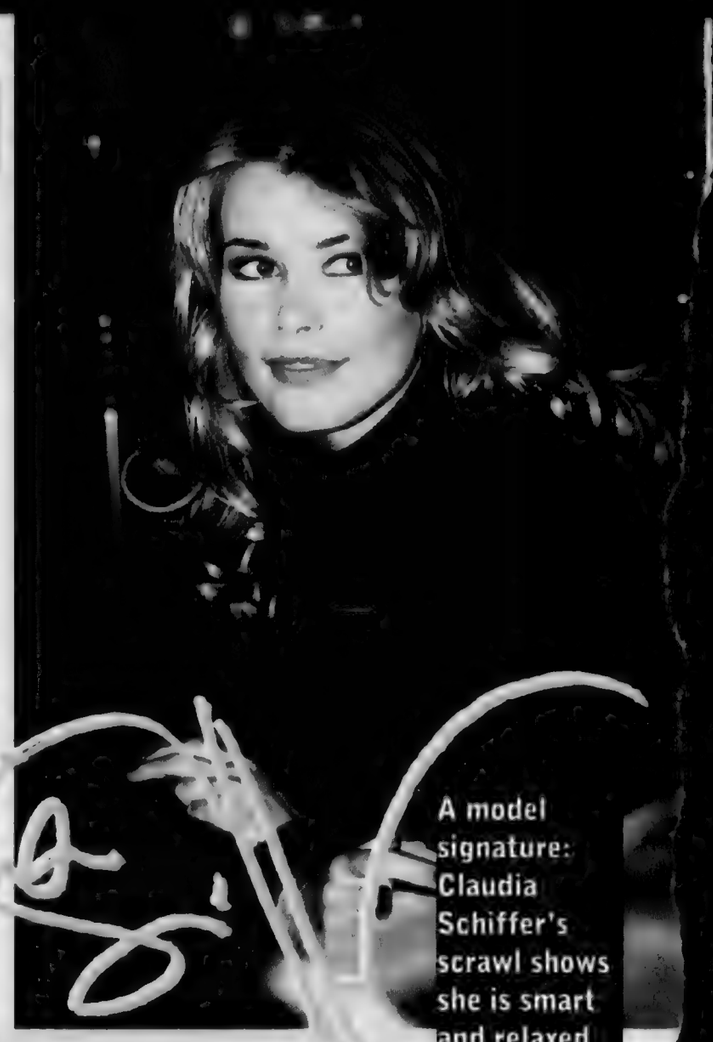
the secrets of your signature

BY HOLLY GATES

How you write your name can **reveal** your personality, even your love style



A model signature: Claudia Schiffer's scrawl shows she is smart and relaxed

CLAUDIA SCHIFFER

According to graphologist Felix Klein, this is what Claudia's signature says: She is a vivacious person. There is a lot of free movement in her signing. She is not inhibited, as you can tell by the looseness of her hand. The open, forward movement of her strokes shows she is very comfortable with her body. She is intelligent and full of common sense, qualities revealed by a legible and relaxed signature. She has a good sense of humor. The stroke used to dot the *i* indicates someone who likes to laugh.

THE FRENCH DO IT ALL THE TIME. ANALYZE HANDWRITING, THAT IS. If you applied for a job in France, chances are you'd be asked to send a handwritten letter. French companies often use graphologists, or handwriting analysts, to evaluate applicants. Graphology is based on the idea that your physical movements, which include writing, can express your personality. Your handwriting can even provide a clue to the way you approach love.

But analyzing how you write won't tell the whole story. In fact, some experts think that signatures reveal an ideal self-image rather than the naked truth. "You'll see what a person would like to be," says graphologist Felix Klein, founder and past president of the National Society for Graphology. Ruth Gardner, graphologist and author of *Instant Handwriting Analysis* (Llewellyn Publications, 1993), agrees but thinks that some real character traits do emerge in your signature, no matter how you try to disguise them. Read on for an analysis of your signature and what it can say about your relationship M.O.

Denise Smith

First, determine how your writing flows. If it's relaxed, it can mean you're a free spirit, according to Klein, and might like dating around. You may be more willing than most to take a chance on love.

If your letters connect (as in "Denise Smith," above), you are probably sociable and feel comfortable around groups of people; you might even tend to be dependent on others, says Gardner.

If your letters aren't connected (like "Ashton Hunter," below), it can mean you have trouble clicking with people because you're shy. It might be tough for you to take the first step in meeting guys.

Next, check the slant of your letters, the most difficult handwriting component to disguise, according to Gardner. If they slope to the right, you tend to reach out to others. A left-leaning signature may mean you're a more private person. You could be waiting for the right guy, or holding back because of past disappointments.

Ashton Hunter

If your name stands straight up on the page, you might have the most well-balanced love life of all. Vertical letters signal someone who is emotionally steady, in Gardner's view. If you have vertical handwriting, you're likely to approach your relationships in a levelheaded way.

A round hand bodes well for your romantic future, according to both graphologists—you are caring and open. If the lower loops of your letters (*g*'s, *y*'s) are large, it usually shows you're passionate. By contrast, if your signature is cramped, you're more concerned with fact than with emotion, Klein says. You might rely too much on your head and not enough on your heart, a tendency that others may interpret as a lack of caring.

Then, look at the size of your signature. When you sign on a large scale, sharing yourself is not the problem. "A large signature shows a need to be noticed," Gardner says. You may crave attention, blurting out all your secrets in the hope that your man will understand (and love) you more.

A small signature can mean "a more retiring or reserved person," says Gardner.

Frances Haller

Flourishes—such as extra loops and curlicues—often go with large signatures and point to an active imagination (see "Frances Haller," above). For example, you may fantasize that Mr. Right will walk into your office one day and whisk you away in the elevator. But a flamboyant signature could also mean you'd like to be seen as a romantic but are really more practical.

Delores Eckberg

Don't confuse these add-ons with a sloppy signature. Signing illegibly could mean you don't want to be imitated (look at "Delores Eckberg," above). Or you could be saying you don't like to communicate through writing, says Gardner. Instead of love letters, a thoughtful phone call could be more your speed.

You can also try applying this analysis to your favorite man's scrawl. But before you leap to the conclusion that he's distant (or you are), relax. Both experts insist that you must study *all* of a person's handwriting before drawing any definite conclusions. A signature can offer one avenue of insight into someone's personality. It's up to you to figure out the rest.

J. FINN/GLOBE PHOTOS

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Felix Klein Collection.

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NATIONAL SOCIETY FOR GRAPHOLOGY

2nd International Convention

June 11 & 12, 1977

Barbizon Plaza Hotel, New York City.

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Theme for the Second International Convention

PRESSURES OF A CHANGING SOCIETY;

ITS INFLUENCE ON PERSONALITY AND ITS MANIFESTATION IN HANDWRITING

FEATURED SPEAKER

JOAN CAMBRIDGE - Essex, England

Ms. Cambridge has been a practicing graphologist for more than twenty years, is president of the English Graphological Society and is currently involved in a graphological research project dealing with handicapped children. She advises industrial clients in matters of personnel selection and appraisal, lectures to teachers about handwriting problems and works in an advisory capacity with a psychiatric social worker in a large school. In addition, Ms. Cambridge prepares private analyses that deal with special problems and gives public lectures on graphology.

SPEAKERS

ELIZABETH H. BACKMAN - Athol, Masschusetts

Ms. Backman has a B. A. in Sociology from Wellesley College and an M. A. in Psychology from Fairleigh Dickinson University. From 1963 to 1971 she was Professor of Behavorial Science, Sociology and Psychology at Greenfield Community College, Greenfield, Mass. and taught Child-Adolescent Psychology, Social Relations and Introductory Graphology. When studying for her M. A., Ms. Backman wrote a thesis on graphology, "A Project in Personnel Evaluation" at Fairleigh Dickinson University. She is also a lecturer, writer, consultant and counsellor.

HARRY CHASE - Pittsburgh, Pennsylvania

Mr. Chase attended Carnegie Mellon Instititue, Ohio State College, Illinois Institute of Technology, and the University of Chicago for a variety of basic engineering, technical language and management/labor studies. He is a retired Westinghouse Senior Quality Control Engineer and has been a member of the American Association of Handwriting Analysts since 1970. He received his graphological education through advanced graphology with Felix Klein and, on a continuing basis through self-study. Currently, Mr. Chase is studying the handwritings of historical and popular figures to establish a valid and verifiable basis for finding the sense of time awareness or time frame for reacting with one's environment.

RUDOLPH S. HEARNS - Bridgeport, Connecticut

Mr. Hearns, writer and lecturer on graphology, and honorary life member of NSG, was educated at the Universities of Breslau and Berlin, Germany, and studied handwriting analysis with the noted graphologist, Hans J. Jacoby. He has lectured on graphology to numerous service organizations, including the Penn. Institute of Criminology, and to graphological societies in the United States and Europe. Mr. Hearns has written numerous graphological articles for the Journal of Applied Psychology, the Journal of Criminal Psychopathology, World Analyst, NSG Newsletter and many European journals. He is the author of "Handwriting, An Analysis Through Its Symbolism", which was originally published by Vantage Press, Inc., New York, N. Y.

FELIX KLEIN - New York, New York

Mr. Klein is the founder and current president of the National Society for Graphology and a past president of the American Association of Handwriting Analysts. He has been a practicing graphologist since he was a young man and has lectured to graphological organizations in the United States and Europe. In 1976, Mr. Klein was the featured speaker at the Lindau Convention in Lindau, Germany. He has translated the works of Pulver into outline form, has written elementary and advanced courses on graphology and developed the theory of directional pressure. Currently, Mr. Klein is active as a full time graphologist and handwriting identification expert. His practice includes personnel selection, vocational guidance and marriage counceling. He has appeared on radio and T. V. and conducts graphological seminars throughout the United States.

DAVID MAYER. PH. D. - Washington, D. C.

Dr. Mayer holds B. S., MBA, MHH and Ph. D. degrees and has been using graphology for twenty-five years as a teacher, lecturer, researcher, author, consultant and analyst. He has researched and published graphological papers on "Ego as Personality Manager", "Emotional Disturbance of Children in the Primary Grades", "Emotional Blocks to Learning", and "Handwriting and Stuttering". He has been cited in several college text books and in 1967, received commendation for his work in preventative psychiatry. Dr. Mayer is the founder of the American Academy of Graphology and is currently associated with Dr. Michael Miller, psychiatrist and psychological consultant.

EDWARD B. O'NEILL - New York, New York

Mr. O'Neill holds a B. A. degree in philosophy from Manhattan College and an M. A. degree in English from Notre Dame University. He studied graphology at the New School for Social Research, in New York, with Dr. Rose Wolfson and is the translator of many important French graphological works, notably, Ania Teillard's "Basic Course in Graphology". Mr. O'Neill has written many articles on the subject, lectures to graphological societies throughout the country and holds numerous graphological workshops throughout the United States.

GENE STECCONE - Chicago, Illinois

Mr. Steccone has been a professional graphologist and questioned document examiner for twenty-five years, teaches, lectures, and serves business and industry as a graphological consultant. He studied graphology with M. N. Bunker, founder of IGAS, and with the New School for Social Research, in New York. Mr. Steccone has written many articles and texts on the subject and his material is used in several schools and colleges as text material. He has also authored a comprehensive course in graphology, appeared on radio and T. V., and is Chairman of Board of Trustees of AAHA. Currently, he is a full time student at Mundelein College in Chicago, and is in his final year of undergraduate study toward his B. A.

P R O G R A M

SATURDAY, JUNE 11, 1977

9:00 - 9:30 A.M. REGISTRATION

9:30 - 9:45 WELCOME ADDRESS - FELIX KLEIN

10:00 - 11:30 JOAN CAMBRIDGE

Comprehensive Consideration of Many and Varied Pressures on Society in Relation to Graphic Expression.

This subject will be dealt with by drawing on case histories.

11:45 - 1:15 P.M. GENE STECCONE

Society - Personality - Society

Society's impact on the personality as seen in the handwriting.

1:15 - 2:15 LUNCH

2:30 - 4:00 ELIZABETH H. BACKMAN

Pushes and Pulls - As Experienced by the Personality

The personality from the subjective view of the writer and how he/she experiences his/her own struggle and what survival of the self means to him/her.

4:15 - 5:45 EDWARD B. O'NEILL

Today's Handwriting; The Individual vs. Society

Today's society - the enemy or the great provider? The individual's growing sense of isolation and paranoia as mirrored in his/her handwriting.

7:00 P.M. BANQUET

SUNDAY, JUNE 12, 1977

9:30 - 11:00 A.M. JOAN CAMBRIDGE

Varied Pressures on Society

Further exploration of Saturday's discussion.

11:15 - 12:45 HARRY CHASE

Time Sense Reactions to Runaway Social Change

Today's universal feeling of quickly moving time as shown in the handwriting and signs of attempted adaptation for inner experiential speed-up. Also, negative reactions of Jungian feeling, sensation, intuition and thinking types.

12:45 - 1:45 P.M. LUNCH

2:00 -3:30 DAVID MAYER

Do Values Really Change in a Changing Society?

Does one's hnadwriting really change with societal pressures or are the changes merely extensions of a person's basic coping/defense strategy?

3:45 - 4:45 FELIX KLEIN

Changing Roles of Male & Female and Its Manifestation in Handwriting

This lecture will demonstrate that not only the roles of male and female are changing but also the basis for their relationship to eachother.

5:00 - 5:30 RUDOLPH S. HEARNS

Humor as Seen in Handwriting.

5:45 - 6:15 ROUNDTABLE DISCUSSION: QUESTIONS & ANSWERS

CLOSING OF CONVENTION - FELIX KLEIN

GENERAL ORGANIZATION

There will be a BOOKTABLE in the Registration Area. Books can be purchased before opening sessions, during intermission and during lunch breaks.

We reserve the right to institute program changes if circumstances require.

Felix Klein

Felix Klein

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Felix Klein

Felix Klein

SCHED

WEDNESDAY, JULY 26

2:00 PM - 6:00 PM	Registration
6:00 PM - 9:00 PM	Twi-light Bus Tour of Washington
9:00 PM - 10:30 PM	Coffee and French Pastries
9:00 PM - 10:00 PM	Registration continues

THURSDAY, JULY 27

9:00 AM - 9:30 AM	Opening Ceremonies
9:30 AM - 10:30 AM	Duncan McIntosh HANDWRITING: THE PERSON AND NON-VERBAL COMMUNICATION
10:30 AM - 10:55 AM	Coffee and Danish pastry break
11:00 AM - 12:30 PM	Alexa Morrill HOW TO SUCCESSFULLY ANALYZE AN INADEQUATE SAMPLE
12:30 PM - 1:55 PM	LUNCH
✓ 2:00 PM - 3:30 PM	Felix Klein THE ADDICTIVE PERSONALITY graphologically)
3:30 PM - 3:55 PM	Soft drink break
4:00 PM - 5:30 PM	Paula Sassi BEYOND PERSONA (gestault typologies that affect personnel selection)
5:30 PM - 7:25 PM	DINNER
7:30 PM - 9:00 PM	Danni Burton THE MAJOR PERSONALITY TYPES: HOW THEY THINK, ACT AND COMMUNICATE (utilizing her work in 'NLP')
9:00 PM - 9:30 PM	Leora Laufer ANALYZING HEBREW HANDWRITING
9:30 PM - 10:00 PM	Renate Griffiths TYPE 'A' BEHAVIOR AS SEEN IN HANDWRITING: IS THERE A LINK TO EARLY CHILDHOOD DISTURBANCES?

Felix Klein

FRIDAY, JULY 28

9:00 AM - 10:30 AM	Jeanette Farmer A COMPARATIVE STUDY OF THE PSYCHO-GRAM AND THE HERRMANN INSTRUMENT FOR DEPICTION OF THE FOUR QUADRANTS OF BRAIN DOMINANCE
10:30 AM - 10:55 AM	Coffee and Danish pastry break
11:00 AM - 12:00 PM	Maureen Ward GRAPHOTHERAPY EFFICACY
12:00 PM - 1:25 PM	LUNCH
1:30 PM - 3:00 PM	Nick Montano LEARNING DISABILITIES AND THE IMPLICA-TIONS FOR HANDWRITING ANALYSTS
3:00 PM - 3:25 PM	Soft drink break
3:30 PM - 5:00 PM	Roger Rubin BORDERLINE/NARCISSISTIC PERSONALITY DISORDERS: A GRAPHOLOGICAL PERSPECTIVE
5:00 PM - 6:00 PM	ANNUAL MEETING OF MEMBER SOCIETIES
5:00 PM - 7:25 PM	DINNER FOR THOSE WHO DO NOT PARTICIPATE IN ABOVE MEETINGS
6:00 PM - 7:25 PM	DINNER FOR THOSE WHO DO PARTICIPATE IN MEMBER SOCIETIES' MEETINGS
7:30 PM - 9:00 PM	~~D.A. Gauthier~~ VAISMAN THE GRAPHOLOGICAL METHOD OF ROSELINE CREPY: AN OVERVIEW
9:00 PM - 9:30 PM	Marie-Josee Menasse-Cremers CHINESE HANDWRITING AND GRAPHOLOGY
9:30 PM - 10:00 PM	Richard Mandeville GRAPHOLOGICAL MEASURES OF COLLEGE STUDENTS' HANDWRITING

SATURDAY, JULY 29

9:00 AM - 10:30 AM	Phyllis Cook THE DUALITY OF HANDWRITING ANALYSIS, GRAPHOLOGY AND FORENSIC DOCUMENT EXAMINATION
10:30 AM - 10:55 AM	Coffee and Danish pastry break
11:00 AM - 12:30 PM	Dan Anthony PRINTSCRIPT ANALYSIS, A GRAPHOLOGICAL DILEMMA THROUGH THE AGES
12:30 PM - 1:55 PM	LUNCH
2:00 PM - 3:00 PM	Geri Stuparich and Dr. Hooper Williams PROJECT DISCOVERY: THE THREE R'S, RESEARCH, RESULTS, RESOURCES
3:00 PM - 3:30 PM	COGS GENERAL MEETING (all conference participants are invited to attend)
3:30 PM - 3:55 PM	SOFT DRINK BREAK
4:00 PM - 5:30 PM	~~Lois Vaisman~~ GAUTIER CHILDREN IN DISTRESS: GRAPHOLOGICAL INDICATORS
7:00 PM - 8:00 PM	RECEPTION AND CASH BAR
8:00 PM - 10:30 PM	BANQUET AND PRESENTATION OF AWARDS

SUNDAY, JULY 30

9:30 AM - 12:00 PM	THREE WORKSHOPS WHICH RUN CONCURRENTLY
10:30 AM - 10:55 AM	Coffee and Danish pastry break
(1) Felix Klein	INSINCERITY AND DISHONESTY AS SEEN IN HANDWRITING
(2) Dan Anthony	DIAGRAMS OF THE UNCONSCIOUS AND SIGNATURE PROTOCOL
(3) Dianalynn Clayton	MOTIVATIONAL MATURITY (based on Maslow's Need Hierarchy)

Check-out time is 12 Noon. It is suggested that you check-out before the workshops. The guest center will provide a holding place for your luggage until you are ready to leave.

Felix Klein

SPEAKERS
(listed in alphabetical order)

DAN ANTHONY

A Ford Foundation Research Fellow at Rutgers University, he is well known for his expertise in handwriting analysis, signature specialization, personnel selection and questioned document examination. He taught seven semester college accredited courses in the Psychology of Handwriting and Identity of Forged Handwriting at the New School For Social Research in New York City. He has conducted seminars for the graduate schools at Harvard, Princeton, Rutgers and New York University. Articles by him have appeared in The Wall Street Journal, Psychology Today, Playboy and Science Digest, among others.

DANNI BURTON

A communications consultant and handwriting analyst, she is a dynamic speaker in both the public and private sectors. She currently develops and presents seminars in business, entrepreneurship, communications, handwriting analysis and neurolinguistics at colleges throughout Northern California. She also counsels small start-up companies in Santa Clara Valley in areas of personnel, training and marketing.

DIANNALYNN CLAYTON

Graphologist and owner of Character Composite, Inc., she is a graduate of the University of Southern California and has a certificate from the International Graphoanalysis Society (1973). Her handwriting activities include personnel screening and placement, lecturing, teaching and presenting seminars. She is the creator and editor of the successful publication, Write Extensions.

PHYLLIS COOK

A certified and court qualified document examiner, she has testified in courts throughout the United States as an expert. She is a well known lecturer and writer, most recently having authored, Cook's Compendium on Document Examination, and the new quarterly publication, Forensic Document Examiner's Folio. She also sponsors an apprenticeship program for document examiners.

JEANETTE FARMER

A published author, lecturer and teacher, she began her handwriting studies with IGAS thirteen years ago. She then studied Leslie King's complex Psychograph, only to backtrack to study the Psychogram and Personal Worth. She's certified by AHAF and is a court qualified document examiner.

D.A. GAUTHIER

A teacher at the University of Quebec and a guest lecturer at the University of Montreal, he is also editor of Le GRAPHO. He is a director of the Institut Canadien de Caracterologie, a questioned document examiner and advises clients on personnel selection.

RENATE GRIFFITHS

B.A., R.N., and R.P.N., she is a graphologist certified by the National Society for Graphology and the American Handwriting Analysis Foundation. She uses graphology in her counselling practice for individuals, businesses and in questioned documents.

FELIX KLE

Founder and past president of r
Graphology, founder and presider... of the National Bureau of
Document Examiners, past vice president of COGS, past president and professional life member of AAHA, he is world reknown as a graphologist and handwriting expert. Teacher, lecturer, document examiner and writer, he has authored more than twenty booklets and has translated and condensed Pulver's Symbolism in Handwriting.

LEORA LAUFER

Born in Israel, she received her training and certification from the Institute of Handwriting of Israel. She is also certified by AAHA. She has practiced her profession of handwriting analysis since 1980 as a consultant to business and private clients, graphotherapist and teacher.

RICHARD MANDEVILLE

A PhD candidate in college student personnel administration at the University of Northern Colorado, he has spent ten years in college student administration. Prior to his doctoral work, he was associate dean and director of student services at Western Montana College in Dillon, Montana. For the past year, he has been working with Dr. Ed Peeples, CG, on graphological measures of college students' handwriting, a research project.

DUNCAN McINTOSH

A resident of Nottingham, England and a Scot by birth, he is a founding member of the British Institute of Graphology, and he holds their diploma in handwriting analysis. He is an author, lecturer and a radio and television personality, broadcasting for the BBC. His present work is as a consultant on handwriting, advising companies on personnel selection and counseling private clients.

MARIE-JOSEE MENASSE-CREMERS

A resident of Brussels, Belgium, she is an expert in Chinese handwriting and graphology. She was a member of the American Delegation to China for the first graphological exchange program and presented results of her research on Chinese Ideographic handwriting at the Universities of Shanghai and Beijing in 1987. Recently, she presented a lecture on this topic to the Belgium Society of Graphology.

NICHOLAS MONTANO

Teacher, lecturer and handwriting consultant, he has done extensive graduate research in the neuropsychology of language and handwriting of individuals who have learning deficiencies. He presently operates a consulting firm for which he incorporates the utilization of handwriting and written language tests for evaluation of personality and learning styles.

ROGER RUBIN

Current president and founding member of the National Society for Graphology, he is a well known speaker and writer in the field of graphology. He works with private and business clients and psychologists and is a court qualified document examiner.

PAULA SASSI

Owner of Handwriting Consultants International and author of the professionally published book Better Handwriting in 30 Days, she has also co-authored four course books of handwriting analysis. She works as a private consultant to businesses, corporations and schools. As a professional teacher and guest lecturer, she has established a full time business in graphology.

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GERI STUPARICH

One of the founders of COGS, she teaches, lectures and authored two books, Tattletale T's and Write Learning. She has travelled widely, lecturing high school and junior high school students on handwriting analysis. She also has established her own handwriting business. Presently, she is engaged in the first officially sponsored research project by COGS, PROJECT DISCOVERY, of which she is co-director with Dr. Hooper Williams.

LOIS VAISMAN

As a professional graphologist and educator, she teaches an eight semester program in the Psychology of Handwriting and Handwriting Identification at the New School for Social Research in New York City (where she also studied handwriting analysis as a student). She is a consultant to industry, lectures, does personnel evaluations and personality profiles for private clients and is a document examiner.

MAUREEN WARD

A resident of England, she is a founding member of the British Institute of Graphology. She began her study of graphology in Denver, Colorado, where she taught English. She is employed by some of England's major corporations and criminal courts and has appeared on the BBC television production Q.E.D. She also is a seasoned veteran radio personality, speaking about handwriting analysis.

HOOPER A. WILLIAMS

A California resident, he was educated in the physical sciences, engineering and scientific management. He received a Doctorate from Stanford University in 1973. His career experience includes business executive, management consultant, teacher and administrator. He is presently Professor Emeritus at San Jose State University. With Geri Stuparich, he co-created and co-directs PROJECT DISCOVERY.

NOTES

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Felix Klein is founder and President of the National Bureau of Document Examiners, has testified as an expert witness in Federal, State, and Surrogate courts for both the prosecution and the defense in New York, New Jersey, Connecticut and New mexico, Geneva, Switzerland, and Ghana Africa.

Felix's clients include the United Nations, the State of New York, American Telephone and Telegraph. In 1979 Mr. Klein was engaged in the defense of a prominent political figure in Africa.

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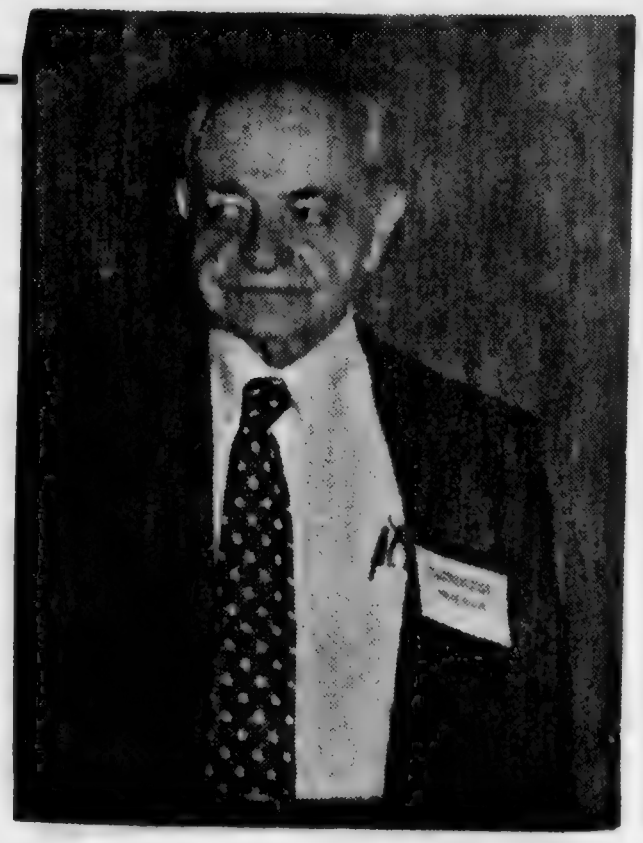

Felix Klein began his study of graphology at the age of 13 in his native Vienna and has been a practicing graphologist ever since.

It was in the concentration camps at Dachau and Buchenwald that Felix formulated his theory of directional pressure as a result of studying changes in the handwritings of his fellow inmates. In 1940 he immigrated to the United States.

Felix is the author of over twenty papers, including *The Character Structure of Neuroses* and *The Guiding Image in Handwriting Analysis.* He made a major contribution to the validation of graphology through his participation in a research project at Hunter College, NY in 1973, by comparing the accuracy of matching TAT (thematic apperception tests) with graphological personality profiles.

He is a consultant to the United Nations, AT&T and the State of New York, and works extensively in personnel selection for major companies and banks through his company, Manhattan Handwriting Consultant.

Felix is a top-ranked questioned documents examiner and has testified in over one hundred court cases around the country and in Switzerland and Africa.

Well known and loved the world over, Felix is a warm, caring teacher with a keen sense of humor. His lectures are eagerly welcomed wherever he appears. Don't miss the opportunity to meet this accomplished graphologist and charming human being.

If you would like to attend a wine & cheese reception for Felix on Friday evening, February 2 with the L.A. Chapter Board of Directors, call Pauline Morris at (714) 963-0372

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8:30	**Registration**
9:00	**Insincerity & Dishonesty**
10:00	**Printed Writing**
11:00	**The Signature and The Capital I**
12:00-1:00	**Lunch (bring brown bag)**
1:00-5:00	**Vocational Guidance & Personnel Selection**

Registration for the entire day is only **$35** for AHAF members in good standing and **$45** for non members if paid by January 21, or $45 at the door for anyone.

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- Imprisoned in Dachau and Buchenwald concentration camps where he developed directional pressure theories in writing before immigrating to US.
- Founder and past president of National Society of Graphology. Past President of American Association of Handwriting Analysts.
- Full time graphology teacher with students on an international basis. Teaches elementary, intermediate, mild advanced and advanced and Psychology for Graphologists featuring psychology and typologies of Freud, Carl Jung, Alfred Adler and Erich Fromm.
- Lectures in US and Europe. Featured speaker at International Congress of Graphological Societies in Germany, 1976.
- Translated and condensed noted Swiss graphologist/psychologist Dr. Max Pulver's "Symbolism in Handwriting", making it available to English speaking students.
- Author of numerous papers including "The Character Structure of Neuroses (revised Wittlich method), "Intelligence in Handwriting, "The Psychology of the Handwriting of the Child," "Rhythm, Ground rhythm and Beyond," and many more.
- Produced 44 page paper on scientific validation of graphology comparing accuracy of matching Thematic Apperception Test with graphological personality profiles. Research project was conducted at Hunter College, New York, 1973. Published in *Perceptual and Motor Skills*, 1973.
- Top-ranked questioned document examiner. Called to Ghana, Africa to testify in case involving major political figure. Consultant to United Nations. Has appeared on TV and radio from coast to coast.
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28th ANNUAL CONVENTION

NEW DECADE - NEW DIMENSIONS

See p. 9 and 12 — Felix Klein

NEW DECADE - NEW DIMENSIONS

AUGUST 1 - 4, 1990

Holiday Inn
Southfield, Michigan

NEW DECADE - NEW DIMENSIONS

Tuesday, July 31, 1990

Pre-Convention Seminar

10:00 a.m. - noon
1:00 p.m. - 4:00 p.m.

THE PSYCHOLOGY OF HANDWRITING (FOCUS ON JUNG AND ADLER)
Felix Klein - New York

Wednesday, August 1, 1990

7:30 a.m. — **BREAKFAST**

9:00 a.m. - 11:30 a.m. — **REGISTRATION**

9:30 a.m. - 11:00 a.m. — **PRE-CONVENTION BOARD MEETING**

11:30 a.m. — **LUNCH**

12:30 p.m. - 1:15 p.m.

INTRODUCTIONS
Kate Wright, Chairman of 1990 Convention - Michigan

WELCOMING REMARKS
Liz Mills, President - Michigan

PROFESSIONAL EXCELLENCE THROUGH EDUCATION
Callie Oatman, Education Committee - Michigan

1:15 p.m. - 2:45 p.m.

STARTING FROM SCRATCH: THE RESIDUE OF THE PAST
Ed O'Neill - New York

3:00 p.m. - 5:00 p.m.

EATING DISORDER VICTIMS AND THEIR WRITING (WHAT'S BEHIND THAT GOOD-GIRL SCRIPT)
Linda Larson - California

5:15 p.m. — **DINNER**

6:15 p.m. - 7:15 p.m.

GET THE CONNECTION
Rose Matousek - Illinois

7:30 p.m. - 9:00 p.m.

STYLE VALUE: GUARANTEE OF SUCCESS/INTEGRITY
Nadelle Claypool - Colorado

Thursday, August 2, 1990

7:30 a.m. — **BREAKFAST**

8:30 a.m. - 10:00 a.m.

THE ADDICTIVE PERSONALITY
Felix Klein - New York

10:15 a.m. - 12:15 p.m.

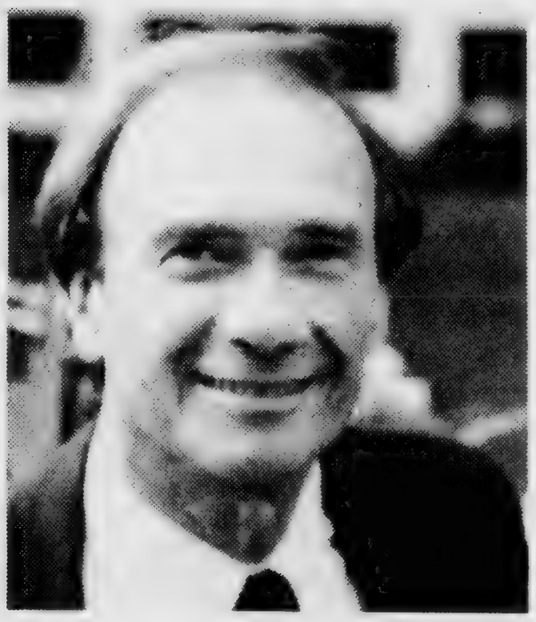
THE USE OF GRAPHOLOGY TO ASSESS UNCONSCIOUS DYNAMICS IN BUSINESS
Renate Griffiths - Canada

JoNeal Scully

JoNEAL SCULLY (Virginia) is a Human Patterns Consultant dealing specifically in the areas of the hand, handwriting and body language (non-verbal communication). She studied the hand with Dr. George Arrington, M.D., in 1976. She has studied handwriting analysis since 1976 and is certified by the Society of Handwriting Analysts (SHA) in the Washington, D.C., area. Her current focus is on nonverbal behavior and how members of a family, social or work group can achieve better results through awareness of this silent language.

JoNeal has lectured and taught at various schools, colleges and universities. She has taught classes on the hand and has been a consultant to private individuals, public school guidance departments, U.S. government agencies and communications networks.

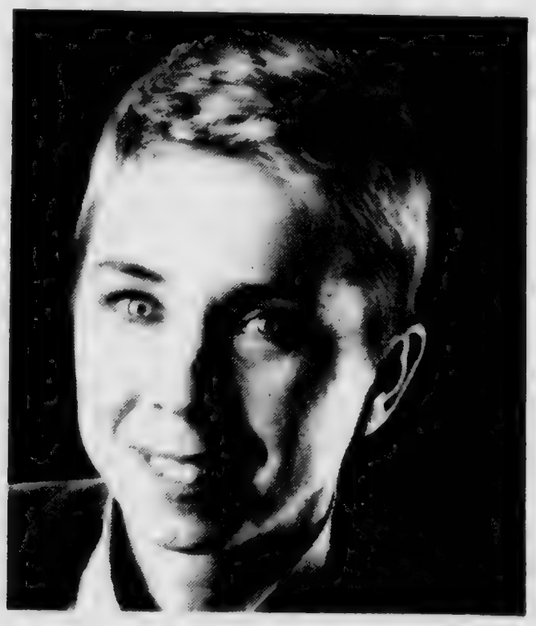
In 1985 and 1986 JoNeal conducted human relations workshops for the USAF Reserve, specializing in nonverbal communications, Jungian leadership types and group dynamics. She has a B.A. in History and Psychology from the University of Virginia. She is a trustee for the American Society of Dowsers.



Roger Rubin

ROGER RUBIN (New York) has a bachelor's degree in English Literature from the University of Bridgeport. He studied graphology with Felix Klein and is a founding member and past president of the National Society for Graphology (NSG). He has an office in New York City; clientele for his graphologic services include psychologists and businesses. He is also a court qualified handwriting expert and document examiner.

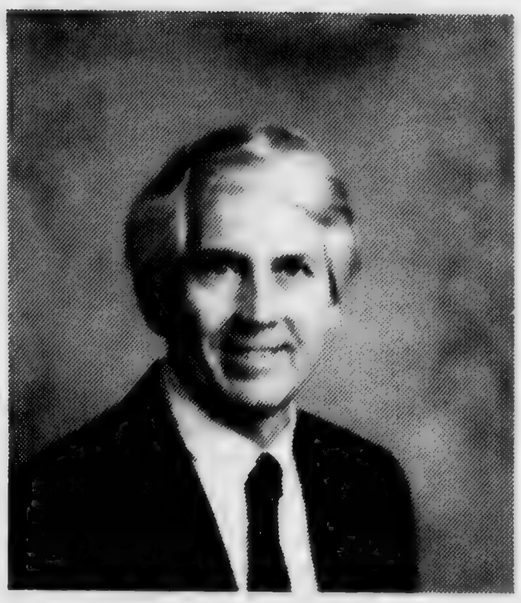
Roger is a well known lecturer and is known for interrelating depth psychology and handwriting analysis. He has written numerous monographs, including "Identifying Mother and Father in Handwriting," "Looking at Couples and Their Handwriting," "Character Structures and Defense Mechanisms," and "Getting Under the Mask: Persona Handwriting."

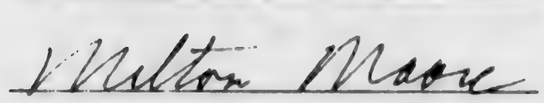


Donna Drozda

DONNA DROZDA (Ohio) is an accomplished painter who became interested in graphology when spontaneous calligraphic strokes began appearing in her work 10 years ago. Since that time she has been an avid student of graphology, developing workshop sessions, such as "Drawing on How You Feel," where she uses writing and drawing to help participants gain insight and understanding into their creative blocks and urges. "I particularly enjoy helping others get acquainted with the creative, playful child within as their partner in creativity," she says.

Donna will use slides and journal entries to illustrate the creative/healing transformation that has taken place in her own art.





MILTON MOORE (Virginia) has studied graphology since 1966. He was president of the American Handwriting Analysis Foundation (AHAF) from 1976 to 1980 and is certified by that organization. He was co-director of the Council of Graphological Societies (COGS) from 1980 to 1983 and served on its Board of Directors until 1988. He has lectured at AAHA, AHAF and COGS conferences and written numerous articles for the publications of these organizations. His papers include "Energy Flow in the Script," "Identifying Jungian Types through Handwriting Analysis," and "Comments on Henley's Freudian I."

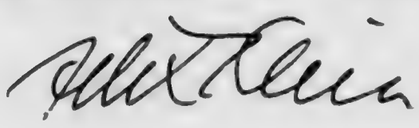
Milt has an M.A. degree in Guidance and Counseling and one in Human Relations and Supervision from Louisiana Tech University. He was a fighter pilot in the USAF and retired in 1979 with 26 years of service. From 1983 to 1986 he conducted human relations workshops for the USAF Reserve, specializing in communications, leadership training, group dynamics and self-awareness.

ROSE MATOUSEK (Illinois) is a Professional life member of AAHA. She was AAHA president in 1987 - 1989, public relations chairman for several years and secretary/treasurer in 1973 - 1974. Currently she is editor of the *AAHA Dialogue.*

She was instrumental in getting the Library of Congress to reclassify most graphology books from an occult category to acceptable headings of diagnostic graphology, documentary evidence and personnel selection. In 1989 she convinced the U.S. Department of Labor to classify the occupation of graphologist under "Miscellaneous Professional" instead of under "Amusement and Recreation," where it had been for years.

Rose championed handwriting analysis, along with Felix Klein, at a conference of the Committee for the Scientific Investigation of Claims of the Paranormal in November 1988.

Rose enjoys teaching and lecturing and has written two books, *Graphodynamics* and *ABC's of Handwriting Analysis.* She's also written numerous articles for the AAHA newsletter.



FELIX KLEIN (New York) is the founder and president of the National Society for Graphology (NSG) and a past president of AAHA. He is a renowned international lecturer and a frequent radio and television guest. He was born in Vienna, Austria, and began his study of graphology at the age of thirteen. He came to the U.S. in 1940 after spending six months each in the concentration camps at Dachau and Buchenwald. While in those camps he formulated the theory of directional pressure from observing changes in the writing of his fellow inmates.

Felix's contribution to the scientific validation of graphology can be found in a paper from a research project conducted at Hunter College in New York City. A consultant to the United Nations, to AT&T and to the state of New York, he is a top-ranked questioned document examiner. It is probably as a teacher that Felix is most known and loved. He holds classes at his N.Y.C. office at all levels of graphology and offers correspondence courses. He has authored 22 papers, including "Intelligence in Handwriting," "The Ductus," and "The Unconscious in Handwriting."

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*note: The LOCAL Northern California Chapter is producing this seminar. To benefit from the discounted-member's rate, you MUST be a member of the LOCAL chapter

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8. Printed writing
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9. Erich Fromm, His Psychology and Typologies (receptive, hoarding, marketing, exploitive) As Seen In Handwriting
10. Wittlich: Character Structure of Neuroses (depressive, compulsive, hysteric, schizoid) As Seen In Handwriting

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Initial Course

by

Felix Klein.

GRAPHOLOGY
Beginner's Course

Felix Klein

LESSON I

Now that you have decided to learn handwriting analysis, or Graphology, it will be good for you to know something about it. Many people will ask you; "Is Graphology a science?" The best answer to that question is; "Graphology is a science, its interpretation is an art." It is almost impossible to go through all the questions you will be asked the moment you mention your study of Graphology.

Just to give you some idea, someone may say to you; "My handwriting looks different each time I write. How is it possible that it will always indicate character?" Your answer should be; "The differences in your writing will not change the interpretation of your basic character. They will simply indicate your different moods or the differences in your well being." Another question may be; "If I disguise my handwriting will it still show the true character?" You simply tell them to do their best in disguising the handwriting and then point out to them how many things they were not able to change. The important indicators in handwriting analysis are not easily changed. If someone is really trying to fool you, you simply tell them it is not Graphology's function to be able to get the true character from a disguised sample of handwriting.

Before teaching you Graphology, I would like to give you something about the basis of the character. What is character? For all practical purposes, character is personality. Now why do we want to know the character of a person. When we know a person's character, we are able to judge his reaction to any given situation. To give you an example: Suppose you are sitting in a bus and the person next to you, who happens to be of the same sex, strikes up a conversation. If you are a complete introvert you will simply not answer at all. You will reject the idea of talking with a stranger. If you are a complete extrovert you will be very communicative and carry on with the conversation.

It is quite natural to compare the character of other people with that of your own. There is no reason not to do this. Some people have very high standards, others have very low ones. If you have very high standards, you will apply these standards to anyone and everyone for whom you do an analysis; then everyone will look very poor. If your standards are very low, everyone will look too good. So it is best to judge everyone with a medium set of standards.

Suppose you do an analysis of a handwriting without knowing if it is the writing of a man or a woman. The analysis that you do will have an entirely different interpretation for a man than it will have for a woman. It is,therefore not advisable to do an analysis without knowing the sex of the writer.

An important part of the character is willpower. Somehow no analysis is complete without mentioning willpower in some way. We may ask ourselves, what is willpower? A simple definition is; willpower is the ability to act, to decide. Anything you want to do requires willpower, even to walk or to get up in the morning. For some of us the latter activity requires an enormous quantity of willpower. But this is not what we are talking about when we say a writer is strong willed. Willpower results in action and that is the only way we know the person has an above average amount of willpower. Willpower is the natural inherent ability within the individual to do things. It is his capacity for voluntary activity, and his ability to hold in check certain impulses and to release others. Willpower cannot be learned. This is the way I use the term. It is very possible you have given a different meaning to the word willpower.

When a person is born with little willpower, there is the possibility for him to "learn" how to get things done. This "learned willpower" I call energy. So remember, when I use these two terms in the future, I will use the terms willpower and energy. They will always mean that willpower is the quality with which one is born, and energy is what one can learn.

Another important part of the character is memory. A very simple definition is: Memory is the ability to retain. According to the present concepts of science, it is believed that everything that happens to a person is retained in his memory. The majority of things, however, cannot be brought back to the surface. They remain in the subconscious.

We have different ways of remembering things. Some people remember better when the subject to be remembered has been seen by them. This is the person who will go to a lecture and then read the contents over again in order to remember it. This type of memory is called Visual Memory.

Other people learn to retain much better through the spoken word. This is called Acoustic Memory.

A third group will relate anything they want to remember to the motion that was presented with the subject. It is quite obvious that this type of memory is very limited in its use and application. It is called Motoric Memory.

Nobody has one type of memory exclusively. It is always a combination of two or even all three. It is quite obvious that we believe the acoustic memory is being pushed to the foreground more and more. Most of our teaching methods are based on an acoustic memory. The teaching of courses over the radio would be impossible, as well as the teaching of this course by tape, without acoustic memory.

Whenever I talk about memory I think of a story that has some bearing on the subject. Putting a chicken on duck eggs has been done quite successfully. The chicken sits on them as if they were her own. In fact, when the little ducklings are born, she behaves in a motherly fashion with them. It is quite strange to watch how the little ducklings are drawn towards the pond, and once they are there, how they immediately take to the water. The mother hen is incapable of joining them. How do the ducklings know that they can swim without any preparation on the part of the mother?

Here we have a case where learning by example is not possible. In no way would it be possible for the ducklings to get any form of suggestion from the hen that they were able to swim. As they were just born, the question of "remembering" does not enter into the picture. We call this kind of "knowledge" INSTINCT. It is most difficult to understand instinct. In fact, it is even difficult to find an explanation for it.

A very important use for Graphology is in the selection of personnel for business. This is somewhat related to vocational guidance. Here again, we must find out if a particular person is suited for a particular job. When a company has an opening for a job, they may have many applicants for it. In fact, all of the applicants may be fully experienced to do the type of work needed. But one person may have difficulties in getting along with his co-workers. Another may be emotionally immature, and still a third may not be ambitious. All these things can be easily seen in the handwriting.

I will give you the description of an actual case which illustrates the practicability of such a system. One of my clients is in charge of a publication. When they have an opening, the applications are processed to select the few that have the best possible qualifications and the most experience. Sometimes I will get two or three applications for examination of the handwritings, from which I will make my recommendations.

In the particular case that I want to describe to you now, however, I was given only one sample because the qualifications and the experience of this particular applicant was far superior to all the others. The examination of the handwriting revealed that the man was strongly emotionally immature. It was my opinion that this emotional immaturity would interfere with his work. When I related my findings to the head of the company the disappointment was great, and he decided to call the man for an interview anyway. After the interview took place I was told that the man first answered all the questions, but that eventually he started to talk about his girl friends, and he was not to be stopped. It stands to reason that a person applying for a job will not discuss personal affairs in his first interview. Naturally, the man did not get the job.

Another actual case was the one where a company had to promote one of their salesmen to the rank of sales manager. The decision had to be made between two equally qualified men. Both men had done good work for the company. Here the point which made me decide on one man in preference over the other was stability. My recommendation was accepted. Shortly after, I was informed that the second man had to be removed from his job because of behavior unbecoming to his job.

Handwriting analysis is being used in the detection of crime. As I mentioned before, it is not possible to say from the handwriting that a person has committed a particular crime. It is possible, however, to say that this writer is capable of committing a crime of that nature. Let me show you how this is done in practice.

One section of a business concern finds out that there are shortages in a department. The head of the department is aware of the situation, and has his suspicions about who the guilty party may be. Suspicion alone will not be sufficient to start any action. Quietly, he collects samples of writing of all people who have the opportunity to be responsible for the shortages. The graphologist examines all the samples. He is unable to say from one handwriting that this is the thief. He starts out by eliminating the handwritings of people who are honest and sincere. He continues in this way to narrow the field. He does this until he remains with as few writings as possible, as far as the collected samples are concerned. Hopefully, he will be left with not more than three and perhaps with only one handwriting sample. He will then report his findings to the head of the department. This person in turn, will have the person or persons so suspected watched. This usually results in establishing proof of the wrongdoers. I could describe many other situations to you where I was instrumental in establishing the identity of a person doing dishonest things, using the same principles.

Marital guidance is another area where Graphology is being widely used. When two people come to me to inquire about their compatibility in a marriage, I make it a point not to advise them either way. It is not the purpose of Graphology in this respect to take a decisive stand. The graphologist should restrict himself to establishing points of friction and possible sources for problems between the two parties. His first job is to determine from the handwritings the maturity of the persons in question. Lack of maturity in either of the two parties will usually result in problems in their marriage. Any personal problem brought into the marital union will be magnified. Here the graphologist can advise them to take care of the personal problems first, before making a decision.

Again, I would like to tell you of an interesting personal experience I had. Two young people came to see me to find out if

they were suited for marriage to each other. The girl was 23 and the fellow 26. The procedure is to examine both the writings separately, pointing out the two different characters and accentuating the characteristics that would be important for the following determination of the compatibility of the two people.

I began by looking at the girl's handwriting sample. The impression was a very positive one. Here was a very mature young lady, well balanced, in both her work performance and in her emotional life. She was fully capable of accepting responsibility. In short, as far as she was concerned, all the qualifications for a successful marriage were there.

Then I looked at the handwriting of the young man. The handwriting revealed immaturity and strong signs of frustration, due to lack of satisfaction in his work. The couple was informed of my findings in a very diplomatic way that did not offend or hurt the young man. He wanted to know if I could see the type of work he was actually doing. Usually this is more difficult than discerning what a person is suited to do. In this case, however, the indications were clear that he was working in a commercial field, which he acknowledged. He also wanted to know if I had any suggestions regarding what his vocation might be. The handwriting strongly indicated an ability and talent in the field of art. A very fine sense for form was the outstanding feature in this writing. When I related my findings to him, he was very surprised. He informed me he had never tried to do anything in art and he was very surprised. He had no idea he could be good at it.

I suggested he register in a course for beginners in sculpturing. He followed my advice and immediately registered in such a course. I was later told that he was given a piece of molding clay and asked to form anything he wished to create. To the amazement of the instructor, he sculptured the hand of his girl friend. After completion of the course, he returned to me with his girl friend and produced a new sample of his handwriting. The changes from the first sample were startling. It was quite obvious from the handwriting that he was less frustrated, due to his newly found talent. He decided not to give up his job as it provided him with sufficient income to support a family. The marriage then became desirable for both parties, and later, indications confirmed that it became a good marriage.

The most important use of Graphology is the personal analysis. Once you mention to your friends that you are learning to be a graphologist, people will always be ready to give you a sample of their handwriting so you can give them an interpretation of their character traits. Naturally, I do not advise the student to start too early with an analysis, and definitely not before the

completion of the elementary course. Even at this point one should proceed with great care and caution. There is no harm trying to do an analysis for the purpose of practicing. But you should avoid delivering the analysis to the writer of the sample.

It is just as important to point out what can be done with Graphology as it is to mention what cannot be determined by it. I already have mentioned the necessity of finding out the sex of the writer before doing an analysis. It is sometimes possible, even for a layman, to make a calculated guess about the possible sex of the writer. But there is no sure scientific way of determining this. Another factor that has great bearing on handwriting analysis is the approximate age of the writer. For instance, if you tell a young man that he has great talent, it may be very complimentary. The same statement to a sixty year old person would be misdirected and even out of place. When I say that the future of a person cannot be determined from handwriting, I mean that it is not possible to predict, for instance, that the writer will get married in the near future. You can, however, determine from the handwriting that the party is mature enough to get married soon. If you tell an employer that you feel the suggested employee will work well in a particular job, you are actually making a prediction. Again, your predictions should be limited to areas that are within the scope of your training.

Before you can listen to the following descriptions, you should have the ILLUSTRATIONS 1 and 2, accompanying Lesson 1, in front of you.

The first indicator we are discussing is called trend (TREND). Our handwriting moves from the left to the right, regardless of whether the individual is right or left handed. To a large extent our writing then, moves to the right. Whenever we consider the trend of writing, we must first determine how the person has learned to write any particular letter. The learned form, or as we are going to call it from now on, the school type, is not an indicator for the person's character. If, for instance, a person would write exactly as she has learned to write, nothing as far as character is concerned, could be determined from this script. To make this quite clear, only our original deviations from the school type writing are the graphologist's indicators. Any change in the character, or let us say, any development, would bring about a change in the style of writing. Some letters are more apt to show a trend than others. For instance, looking at ILLUSTRATION 1 - the first letter is a T. The T stroke is equally long on either side of the downstroke, indicating that there is no left and no right trend. Repeat, if you would continue the downstroke in the next letter I upward, you will find that it will go straight through the I dot, again indicating no trend. The next letter G is also written the way it is

prescribed in the school type form without extending the end stroke, just like the following N both indicating no trend. Looking at the next line of illustration, the first letter T crossing extended more to the right, indicating a right trend. In the same fashion the I dot on the next letter I is placed to the right, also indicating a right trend. Both G's following, show extended end-strokes to the right, and the different directions of the end strokes do not make a difference regarding the interpretation of the right trend. The same holds true of the following.

Repeat, in the next line of ILLUSTRATION 1 the first letters are all indicating a left trend. It is not as obvious a left trend in the remaining letters. It is important to understand that the failure to go to the right where a right trend is expected according to the school type form, is an indication of a left trend. Looking at the next letter you can observe that the normal end stroke is omitted, and so you have an indication of a left trend. The two G's below are also incomplete, regarding the lower loops, also suggesting a left trend. Right and left trend can also be seen in a handwriting not having any of these indicators. By simply looking at a handwriting you will eventually be able to determine if the handwriting has a strong move to the right, or if any lack of movement to the right, called hesitation, makes a left trend interpretation advisable.

The general indication for the right trend is our relationship towards the future. Just as the left trend indicates our feeling about the past, our right trend is our way of showing how outgoing we are, how easily we make contact with others, and in other words, our extroversion. Other possible interpretations for the right trend are projection, openmindedness, openness to ideas, ability to inspire others, articulation.

The left trend is an indication of how much we are introverted. Other possible indications for the left trend are: Fondness for meditation, reflective in nature, resistance to change, and a person who does not give up easily. It is almost impossible to find a script where there is one type of trend exclusively. Eventually, you will be able to determine from other clues in what areas of personality the right or left trend would apply.

Looking at ILLUSTRATION 2 you see two different samples of handwriting. Both were written by males. The upper one is a man of 35 and the lower, a man in his 50's.

The lower sample is a writing strongly indicating right trend. The fact that the text is in German should not interfere with your interpretation. The long strokes moving toward the right are the best clues for that. In the second line, the fourth word, the

T stroke is clearly extended, more to the right. In the fourth line, the fourth word, also is shown a strong trend to the right in the extended T stroke. In the sixth line the third word shows the same as does the last word in the same line. The handwriting does indicate by itself without going into details, a strong right trend. There are also very slight indications for left trends in this sample. To name just one, in the third line, the second word, the end stroke is cut off. Many other endings are missing here also. This handwriting must be considered as strongly a right trend despite the slight indications of left trend.

The upper sample shows an extremely strong tendency toward the left. In the first line, the third word has a sweep to the left in the upper loop of the G. Many other loops in this sample follow the same pattern. This handwriting shows some decisive movements to the right. I am pointing out to you the T stroke in the fourth word in the third line. The word reads "doubt". However, this handwriting must be considered predominately left trend. At this point it is not necessary to interprete the particular character traits. We will eventually do that at a later date.

THIS COMPLETES LESSON ONE. PLEASE REFER TO THE INSTRUCTIONS ON YOUR TEST PAPER FOR LESSON ONE.

Property of FELIX KLEIN
Certified Graphologist
250 West 57th Street, Suite 2012
New York, New York 10019

STUDENT NAME AND ADDRESS

_____

_____

_____

INSTRUCTION SHEET AND TEST FOR LESSON I

1. With both illustrations in front of you, listen to the tape recording twice.
2. Read the Study Guide carefully.
3. Write any questions you have about the lesson on the reverse side of this sheet.

TEST FOR LESSON I

Complete the test without use of the Study Guide. Circle the correct True or False answer on the right side of the page.

1. Graphology is a science. T F

2. For all practical purposes, character is personality. T F

3. Willpower may be learned; you are born with energy. T F

4. List the three types of memory.
   A. _____
   B. _____
   C. _____

5. Give at least three uses for Graphology.
   A. _____
   B. _____
   C. _____

6. Name three things which cannot be determined through handwriting.
   A. _____
   B. _____
   C. _____

7. Right trend, generally, indicates an introverted person. T F

8. A handwriting showing predominately left trend could indicate a person who doesn't easily give up. T F

9. Resistance to change is characteristic of the left trend writer. T F

10. Openmindedness is typical for the right trend writer. T F

<u>Now find at least two specimens of each - right and left trend writing</u> - among your correspondence, and identify what you believe it to be.

RETURN THE TAPE WITH YOUR TEST PAPER TO THE ABOVE ADDRESS.

STUDY GUIDE I

CHARACTER DEFINED

Character is personality. If we can judge the reaction of a person to any given situation, we know the person's character.

One's own character may be used as a basis for comparison. Do not measure by your own standards, especially if they tend to reach into either the high or low extreme.

The same description of a character gives an entirely different personality for a man and a woman.

WILLPOWER

An important part of the character is willpower. Willpower results in a person's doing things. It is his capacity for voluntary activity; the ability to hold in check certain impulses and to release others. It is the natural inherent ability within the individual to get things done. Willpower cannot be learned.

ENERGY - Can be learned.

MEMORY - The ability to retain. Memory is an important component of the character. It is the depository of the subconscious.

THREE ASPECTS OF MEMORY

1. Visual
2. Acoustic
3. Motoric

GRAPHOLOGY - ITS USES

1. Vocational Guidance
2. Personnel Selection
3. Personal Analysis
4. Crime Detection
5. Marital Guidance

Handwriting is our way of showing our extroversion.

GRAPHOLOGY CANNOT DETERMINE

The sex
The age
The future

MOVEMENT TO THE RIGHT

This shows our outgoingness, or our extroversion.

MOVEMENT TO THE LEFT

This is the direct opposite, and reveals introversion. The right movement signifies our relationship to the future; the left movement reveals our affinity to the past.

RIGHT TREND WRITERS SHOW THE FOLLOWING CHARACTERISTICS

Projection
Openmindedness
Speculativeness
Openness to inspiration, ideas
Extroverted personality
Ease in making contact with others
Ability to inspire others
Articulation

LEFT TREND WRITERS SHOW THE FOLLOWING CHARACTERISTICS

Fondness for meditation
Retrospective in nature
Reflective as a type
A person who doesn't give up easily
A person resistant to change
Introverted nature

Today's sole purpose of handwriting is COMMUNICATION.

SPACE

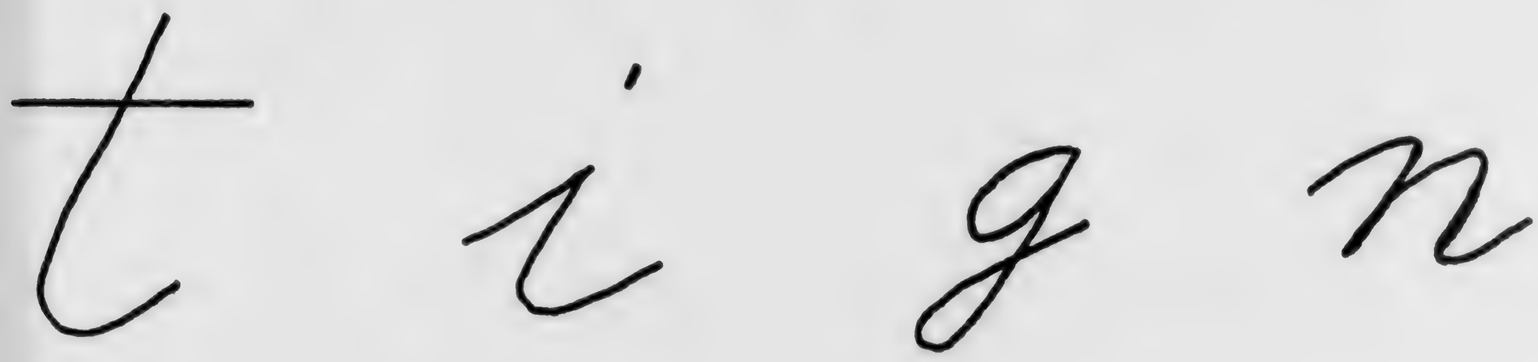
Space, as handled by the writer, is a great revealer. It indicates the writer's character habits, circumstances in the life pattern.

Large empty spaces show extravagance of nature. They often denote artistic natures. A person who emphasizes the aesthetic over the practical.

* * * * * * * * * * * *

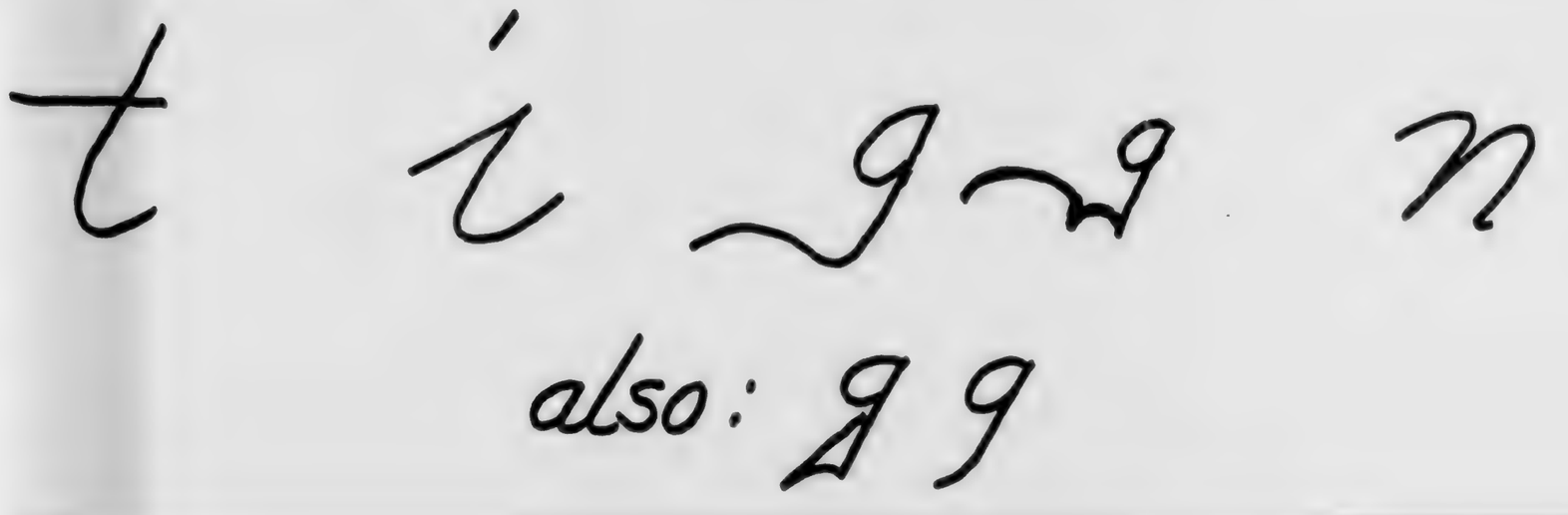
ILL. 1.

NO TREND



RIGHT TREND

LEFT TREND



also:

LEFT TREND

there's a misting of the long drought.
Look outside again, Linda -
though there's some doubt that
stars are falling down - I warn
to the sound of silence in
your sights.
Might I hire a writer
away, tonight?
Love, Jon

RIGHT TREND

Ich bezeichne Dich, Kramer,

als wir nicht gute Europäer?
d.h. Menschen, einfach Menschen?
D.h. zu allem Guten Schönen
und Wahren stets bereit, wenigstens
die heiligen Güter so wie auf
genehmen.

ILL 2.

Was ist Graphologie?

GRAPHOLOGY
Beginner's Course

Felix Klein

LESSON II

The right and left movement in the handwriting, as discussed in Lesson I, are the most important movements for the purpose of analyzing the character. The up and down movement is less important. In extreme cases where the left and right motion is obviously avoided, this will indicate a person concerned mostly with the present.

Looking at ILLUSTRATION 3, you will see a diagram of the three zones. On the top is the Upper Zone, in the middle the Middle Zone, and below the base line, the Lower Zone. Let us start to talk about the base line.

Symbolically speaking, the base line can be compared to the horizon. This imaginary line can be constructed in each handwriting sample by connecting the lowest points of all the letters in the Middle Zone. The base line can also be compared to a mirror, reflecting our emotional capacity. What is emotional capacity? It simply indicates how much, and how deeply or intensely a person can feel. Many times you will be confronted with samples of handwriting where a strong capacity for feeling is indicated, but the person does not show it. The control of emotions can be determined by other indicators which will be discussed at a later date in the course. The base line also portrays the stability of the writer. I like to call the base line the barometer of stability. The straighter the base line, the greater the stability.

Immediately above the base line is the Middle Zone. All the small letters in the English alphabet start in the Middle Zone. Some of them extend into the Upper Zone (l, d, b) and some into the Lower Zone (g, y, p, z) and the letter F is the only letter which extends into all three zones. Ninety percent of all writing is done in the Middle Zone. The Middle Zone portrays our actual life. Here we project those things of which we are actually conscious. The Middle Zone also indicates where we stand with our fellow man, how easy it is for us to make contacts, and how well we can adapt to reality. It is also an expression of our ego. The Middle Zone can be called the zone of everyday life. What in the Middle Zone indicates all this? It is our preference for that zone. Now, how do we show our preference for one zone over another? One way of showing it is by making it larger. This is by no means the only way. The letters in the Middle Zone can receive more attention by the writer, and so more detail and clarity are evident, thus showing a preference for that zone. This kind of preference is entirely an unconscious act on the part of the writer.

The Upper Zone is the zone of those activities which extend over and above our everyday life. It indicates our sense of idealism. This is the zone where we can overlook the realism. This is the zone of our goals, rather than our achievements. Once we have achieved something, it will not remain in the Upper Zone, but rather be shown

in the Middle or Lower Zone. The goals have then become realities. One's feeling about religion and philosophy can be seen in the Upper Zone. The interest in intellectual areas is to be found in the Upper Zone. However, it is important to remember that the intellectual capacity is not indicated by the preference of a zone at all. This will also be discussed later in the course. For the present it is important for you to know that the intellect itself is not shown in the Upper Zone. Nothing of materialism is shown in the Upper Zone. We can symbolically compare the Upper Zone to the sky. We see in this zone our aspirations and our desire for learning. It is the zone of hope. I like to compare the Upper Zone with the motion of our outstretched hands toward the sky.

The Lower Zone is in many ways the opposite of the Upper Zone. It is the sphere of the body and also our attitude toward sex. In our first lesson we were talking about instinct. The Lower Zone is where this is shown. It also houses our subconscious mind. Whenever we want to know how a person reacts toward the financial aspects of his life, we would have to find it in the Lower Zone. The Lower Zone is the zone of our bodily needs. To identify the three zones respectively, mind, soul and body, is a generalization which serves our purpose. This makes it easier for the student to remember which main areas are contained in which zone.

We now come to an important part of Graphology. This indicator is called a CONNECTION. What in Graphology is understood by the word connection? It is the way we connect the downstrokes in the Middle Zone with each other. (Repeat) Connections, in the graphological sense can only be seen in the Middle Zone.

There are six different types of connections. These are: (1) Garland, (2) Arcade, (3) Angle, (4) Thread, (5) Double Bow, and (6) School Type. The important part in observing connections is that we are able to put a writer into a certain category. Each of these connections immediately gives us a general outline of the writer's character. It is not a very specific description as yet, and by no means describes the person in such a way that the description of his character applies to him only. Whenever we add specific new character traits from now on, it will be for the purpose of giving individual interpretation and depth to this writer. A complete analysis should be composed in such a manner that it would identify that particular person only. The quality of an analysis should not be measured by its length. The fact that the analysis will match one person and one person only, is the true test of quality. It is, of course, understood that this takes practice and study.

Our first type of connection for discussion is the GARLAND. The word garland will be familiar to all of you in connection with certain drapings, and also seen in the scallop, as in embroidery.

In the handwriting, the garland is a connection using an angle on top and a bow, or a curved stroke on the bottom, as shown in your ILLUSTRATION 3/b-1. In order to identify the garland connection of a particular handwriting, we must know how the original form was introduced to the writer. If a person would write a small N in a fashion shown in ILLUSTRATION 3/c-1, we would have to call this a garland. If this same letter were intended to be a U, it simply would be a school type connection. Each little item pointing towards one connection may be of the greatest importance for the identification of the connection. A very good letter to watch for this purpose is the small letter H. The school type H is shown in ILLUSTRATION 3/c-2. In order for this H to be a garland H, the angle of the first downstroke must be changed into a curve, as shown in ILLUSTRATION 3/C-3. Although there is an angle on top of the H shown in C-4 it is still a garland, because the normal garland connection requires an angle on the top and a bow, or curve on the bottom, just as in the N shown in C-1.

I know you are going to point out to me that I just said the H in C-3 is a garland, although it has no angle on the top. This is one of the very few exceptions. It is also important for you to compare the H in C-2 with the H in C-4. Now why should C-2 not be a garland, although the end of the second downstroke is curved just as C-4. The answer is the absence of an angle on top, which is not part of the school type connection. In C-4 it is the angle on top which makes the bottom curve a garland. Please remember, excluding any school type formation and with very few exceptions, a connection can only be considered a garland when there is an angle on top and a bow on the bottom.

We also must differentiate between a strong and a weak garland. Look at ILLUSTRATION 3/B-1. You will see under "strong garland" a wide curve, while the weak garland is characterized by a narrower bow. The garland is the easiest form of connection. The strong garland writer can often be good natured and uncalculating. It is usually also possible to observe that they are tolerant and capable of adapting themselves to various situations. People who are musically inclined and with a strong sense of rhythm are strong garland writers. The judgement by feeling is another characteristic of this group of people. Other possible interpretations for the strong garland are: Love of nature, sentimental, optimistic, natural, flexible, mobile and often talkative.

The weak garland, not often found, is very often hard to identify. Many times it is helpful to use other indicators to verify the weak garland. This form of connection is generally indicative of weakness but we would also have to look for other signs of weakness in the handwriting. I will not mention these now, but you will get familiar with them when we advance further into the course. The weak garland denotes lack of stability. In the beginning of this lesson we already talked about lack of stability when we were discussing the base line. Whenever you find a wavering base line,

you may already have an easier task to determine whether a garland is strong or weak. Generally, the weakness of the weak garland writer follows through all the way. This kind of person will lack self critique, concentration, self determination and will also be characterized by a lack of drive. This writer can also be described as a person who would give in easily once the going gets tough.

Look at ILLUSTRATION 4, Sample A. Strong preference for the Middle Zone is shown because little attention is given to the Upper or Lower Zone, while the Middle Zone is clear and holds a dominant position in the script. This is the writing of a 15 year old girl. The R after the Figure 15, indicating the age, signifies that the writer used her right hand. The symbol in front of 15 indicates female sex. The cross above the circle would indicate a male writer.

ILLUSTRATION 4/B shows the handwriting of a 45 year old right handed woman who shows preference for the Upper Zone, which in this case, would indicate that the interests of this person are in the intellectual field. The handwriting shows extensions in all zones. But none is as predominant as the Upper Zone.

ILLUSTRATION 4/C is the handwriting of a 70 year old woman, right handed. This sample also shows extensions in all zones. The Lower Zone, however, reaches in many places lower than the following line. The indication for this would be a strong need for financial security. The ILLUSTRATION 4/B is also a very good example of the strong garland. The word "fixing" in the third line shows the N written with a curve on the bottom. Also the N in "Klein" shows the same type of letter formation. ILLUSTRATION 4/D is the handwriting of a 56 year old man, right handed. This is a typical example of a weak garland. The first word in the last line "kommt" shows slight curves on the bottom of the downstrokes of the two M's. The indications for a weak garland, as described before, hold true for this sample, and particularly, the lack of drive.

Our next form of connection to be discussed, is the ARCADE. In many ways the arcade is the opposite of the garland. It is closed on the top and open on the bottom. It looks like the writer would want to cover something. But this type of connection also reminds one of the arcades in architecture. A rounded arch is a fine example. We must differentiate between a high and a flat arcade. ILLUSTRATION 3/b-2 shows both models. Many of the letters, as for instance the M and N, can show an arcade by an angle on the bottom of the last downstroke of the letter, as demonstrated on the terminal downstroke of ILLUSTRATION 3/b-2. The U written upside down, with the curves on top and the angles on the bottom, is probably the surest way of identifying an arcade. The letter H as shown in ILLUSTRATION 3/c-5 is also an arcade. The angle on the bottom becomes the determining factor. The arcade is a slower form of connection than the garland. The fact that an arcade is a hiding stroke should not necessarily be

regarded as a negative trait. On the one hand we think it to be wrong to avoid speaking the truth, and on the other hand, we expect an official to keep certain information in confidence, even to the extent of avoiding the truth. Both are identical situations but with a different meaning, as far as our own values are concerned. In the first instance we say it is wrong to lie, and in the second we say it is right to lie. This should show you how necessary it is to avoid labeling character traits as "right" or "wrong". The movement by the writer, as executed in an arcade, requires more concentration than the garland. It may be well described by the statement; a garland may be executed while the writer is half asleep, but the arcade requires that the writer be wide awake. The general indication for an arcade is control. It stands to reason that more control is required for a writer to make a curve on the top than on the bottom. This is why we say that an arcade indicates control (or self control).

Another indication of the arcade is reserve. This is almost automatic. This arched stroke gives you the impression of avoiding going to the right. The arcade reminds you of a piece of cloth hanging over something to hide it. That is why we say it indicates secretiveness. Because the arcade is open on the bottom and the influence can come from the lower zone (the zone of the sub-conscious, and among other meanings, the instinct), we say that it indicates a person who primarily relies on his intuition rather than on logical reasoning. Graphology has given the name "arcade" to this form of connection because it reminds one of an arcade in building. This is a typical connecting form for people who have a fine sense for beauty or aesthetics. Architects are often arcade writers. There is a sort of formality in the arcade connection. That is why we relate this form of connection to a person with good manners, and a strong sense for formalism. It stands to reason that a person with all these qualifications will be disinclined to put too much emphasis on intellect. His sense for tradition will override everything.

ILLUSTRATION 3/b-2 shows the difference between a high and a flat arcade. Specifically, the high arcade indicates artistic tendencies and a good sense for form. The flat arcade, however, portrays an individual who is scheming and pretentious. It is not surprising that many swindlers, imposters and spies write flat arcades. It is important to mention here that you should not assume a flat arcade writer must be in one of these three groups. One negative trait should not allow you to label the individual. Only if the flat arcade is confirmed by other negative indicators would it be wise to use negative interpretations. A good example for an arcade writing can be seen in ILLUSTRATION 4-c. In the fifth line, the word "winter", the N has an angle before its final stroke. The U in the word "disgust" in the sixth line is written upside down making it difficult to read. Although there are many angular formations in this writing, we have to consider this primarily an arcade writing.

The next connection to be discussed is the ANGLE, as shown in ILLUSTRATION 3/b-3. The best letter to demonstrate the difference between an arcade and a garland, on the one hand, and an angle on the other, is the letter I. Both the garland and the arcade have only one stoppage. The garland on the top and the arcade on the bottom. Whenever you make an angle you must stop before going on with the writing. The letter I in ILLUSTRATION 3/b-3 shows two angles and therefore two stoppages. The three strokes and two stoppages must indicate to you that it takes longer to write an angle than either of the other two connections we have discussed so far. The angle connection is also slower than the ones we still have to mention. This type of connection should remind you of military steps, or a precision watch. The angular writer needs discipline to produce such a writing. Usually angle writers are reliable people. Roundedness in the handwriting indicates flexibility. Angularity is a sign of inflexibility. These are the people who have difficulty adapting themselves. They have the tendency to expect others to conform to their ways. They usually possess willpower. They are relentless with themselves and with others. They are the people we may call the "slave drivers." Because of their strong willpower they usually have a great desire for activity. They will be very productive, providing they can find the proper field of activity. If they cannot find it, they will be terribly frustrated, and they are liable to say NO to everything. Any attempt on their part to adjust themselves is doomed to failure. Naturally they are very likely to have inner conflicts, and therefore are liable to be inhibited.

The movement of an angular writer in itself shows the strength applied to the flow of the writing, and it is a proper indication that the angle writer cannot be stopped from doing what he wants to do. This form of connection also indicates a person who is intolerant and uncompromising. Once they have adopted a principle, the principle is more important to them than the final result. Their goal becomes the all-important consideration, regardless of whose toes they step on. The angle writer cannot be labelled as a humane person.

ILLUSTRATION 5-A shows a typical angular connection. In the second line the word "sample" shows angularity in the M, the same as the word "handwriting"; the N in the same line. This sample must be considered predominantly an angular connection.

THIS COMPLETES LESSON TWO. PLEASE REFER TO THE INSTRUCTIONS ON YOUR TEST PAPER FOR LESSON TWO.

Property of FELIX KLEIN
Certified Graphologist
250 West 57th Street, Suite 2012
New York, New York 10019

STUDENT NAME AND ADDRESS

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INSTRUCTION SHEET AND TEST FOR LESSON II

1. With Illustrations 3, 4 and 5 in front of you, listen to the tape recording at least twice.
2. Read the Study Guide carefully after listening to the recording.
3. Write any questions you have about the lesson on the reverse side of this sheet.

TEST FOR LESSON II

Complete the test without use of the Study Guide. Circle the correct True or False answer on the right side of the page.

1. The up and down movement in writing is more important than the right or left movement. T F

2. The base line is comparable to the horizon in nature. T F
   Name the Zones.
   A. _____
   B. _____
   C. _____

3. Ninety percent of the writing is done in Middle Zone. T F

4. The Upper Zone is the zone of emotional attitudes. T F

5. The Upper Zone reflects our
   A. _____
   B. _____
   C. _____

6. The Middle Zone shows how we adapt to reality. T F

7. The Lower Zone is where the subconscious mind shows. T F

8. Name the six major connections.
   A. _____ C. _____ E. _____
   B. _____ D. _____ F. _____

9. A person with a sense of rhythm, optimism, good nature would use the Arcade connection in his writing. T F

10. The Arcade is closed on top and open on the bottom. T F

11. The Angle takes the longest of all to produce. T F

12. Name four characteristics of the angle writer.
   A. _____ C. _____
   B. _____ D. _____

Now find three specimens of writing, one for each of the connections we have covered, and identify each. Garland, Arcade, etc. Also indicate if they are strong or weak Garlands, high or flat Arcades.

RETURN THE TAPE WITH YOUR TEST PAPER TO THE ABOVE ADDRESS.

Beginners Course in Graphology
By: FELIX KLEIN

STUDY GUIDE II

For the purpose of analyzing handwriting, the UP and DOWN movement is less important than the LEFT to RIGHT movement. When the left and right movement is avoided we can deduct the writer lives in the present.

ZONES

BASE LINE
The base line is like the horizon. It is the mirror of emotional capacity. The barometer of stability.

MIDDLE ZONE
This is where 90% of all horizontal writing takes place. It portrays the reality of everyday life. Our ability to adapt to reality. Our personal habits, social contacts, and also our emotional attitudes.

UPPER ZONE
Portrays that which is above everyday life. The idealistic, the immaterial, religious beliefs rather than knowledge. Away from the physical. Sphere of intellect and learning. Our goals.

LOWER ZONE
Rooted in matter and material. The body, sexuality, primitive instincts. The subconscious mind. Lower Zone is almost the opposite of the Upper Zone.

CONNECTIONS

These are the connecting lines between the downstrokes in the Middle Zone. Connections are the indicators of our adaptibility toward the environment. Our relationship with our fellow men. They reveal our personality.
REMEMBER - Connections are not written as we learned to make them in school, but how we have adapted them to our writing.

SIX MAJOR CONNECTIONS

(1) Garland	(2) Arcade
(3) Angle	(4) Thread
(5) Double Bow	(6) School Type

GARLAND (1)
This is a "U" type connection, with an angle on top, rounded on the bottom. This is the most predominant of our connections. It is the easiest form of connection.

Two Types of Garland

Strong Garland
Has a wide curve on the bottom. Strong garland indicates writer can be:

Good natured	Uncalculating
Tolerant	Flexible
Mobile	Musical
Rhythmic	Natural
Sentimental	Optimistic
Talkative	Lover of Nature

Tends to judge by feeling

Weak Garland
Can denote lack of stability. Also,
Lack of self critique
Lack of concentration
Lack of self determination
Naivete - Lack of drive
An easy-give-in nature

ARCADE (2)
This is an arched stroke, or a cup turned upside down. Bow on the top, angle on the bottom. The arcade is the opposite of the garland. The movement is slower. The arcade is closed on top and open at the bottom. It's a hiding stroke. It's not necessarily a negative trait. The arcade requires more concentration in writing than a garland.

Arcades Indicate:

Reserve	Control
Secretiveness	Formalism

One who relies on intuition rather than reason.
One who is impressed by aesthetics and good manners.

ARCADE (2)(Continued)

Two Types of Arcade
High Arcade
Artistic tendencies - sense of form.

Flat Arcade
Scheming - pretension
(Many swindlers and imposters and spies write a flat arcade.)

ANGLE (3)
Angle connection requires a stop before proceeding with the writing. The letter I has two angles, therefore, two stoppages. It requires three strokes. This indicates it takes longer to write angularly. Angle connections can remind one of a military march. Or also a precision watch. It requires discipline to write angularly.

Angles Indicate:

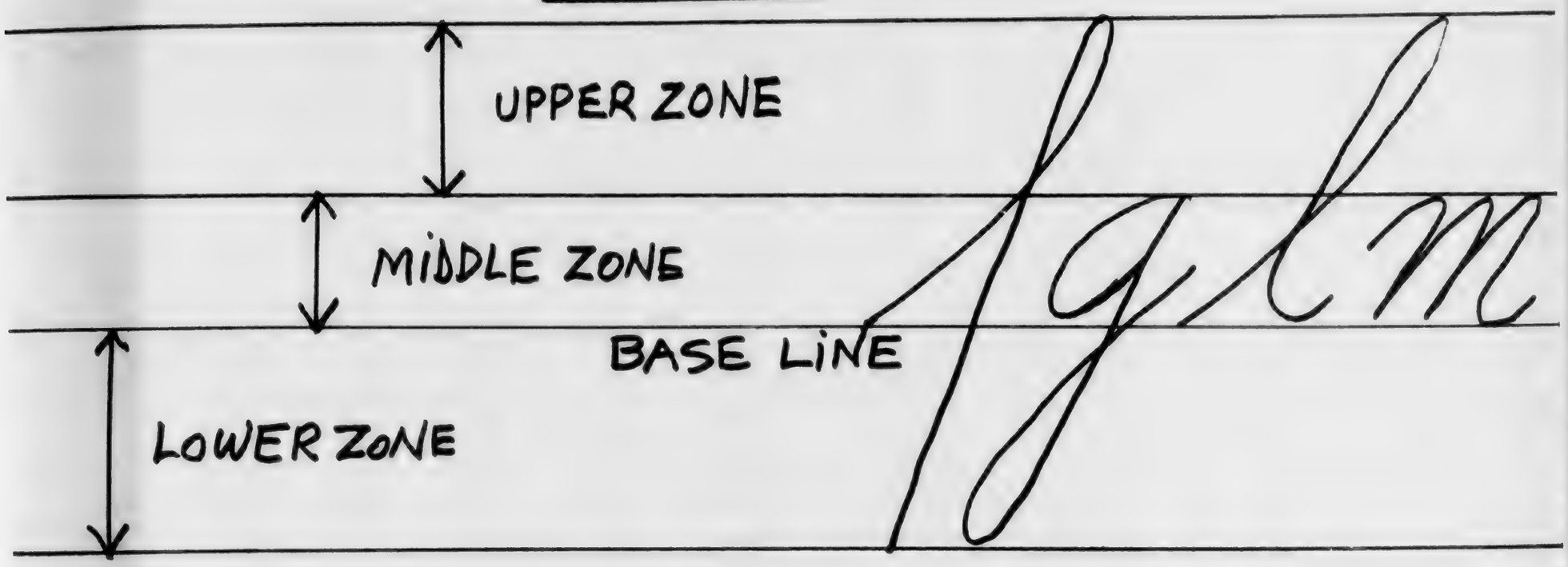
Reliability	Unadaptability
Willpower	Slave driver
Dull & heavy	Unyielding
Uncompromising	Intolerant

Relentless to himself & others
Expects others to adapt to him
Usually violently opposed to everything
Difficult to adapt, even if he really tries
Strong inhibitions because of inner conflicts
Aim is reason, not humaneness
Method all important over results
Principles over the individual

* * * * * * * * * *

2.)

ZONES



:)

Connections.

1.) GARLAND
2.) ARCADE
3.) ANGLE
4.) THREAD
5.) DOUBLE BOW
6.) SCHOOLTYPE CONN.

STRONG ∪ weak ∪
HIGH ∩ FLAT ⌒

)

1.) u
2.) h
3.) h
4.) h
5.) h

LL. 3.

Madeleine Faber

Madeleine Faber

Dear Uncle Felix,

It is a pleasure to see you again.
I value my dear watch in your hands
because I trust you + Mrs. Simes
so much. ~~Have~~ Have a very nice
trip to Europe and feel well.

Dear Mr. Klein,
very much appreciate
your offering the
sale for me 112.4.

♀ 15 R a

♀ 70 R c

[illegible] Bit of something for a change, then
[illegible] Bit of nervousness at this end but
[illegible] to know we are making progress

♀ 45 R b

+56 R d

Outlet in Bogotá übergeben, der auf
Satz war. Ich hoffe wir hat sind schon se-
I konnte noch alles in N.Y. besorgen.
I für Ihre liebe Gastfreundschaft,
x diesmal nicht dass mir es konnte,
sind falls Sie wieder einmal nach
kommt in Cali Station zu machen,

a. 050 MALE

(to be broadcast for 3-8-68)

This is a sample of my handwriting

This is a sample of my

Handwriting

~~Lloyd T.~~ to

~~Lloyd T.~~ SR.

angle →

Please type to me as L.T.H. of
I would appreciate a written analysis of personality

← Thread →

Charles Lamson

Nel mezzo del cammin di nostra vita
mi ritrovai nella selva oscura

Nel mezzo del cammin di nostra vita

b. 055

ILL. 5

c. ♀32 FEMALE

Moral vigor or firmness,
esp. as acquired
through self-discipline.

Personality - Quality or
state of being personal
or of being a person;
personal existence or
identity. Distinctive
personal character
Individuality.
Distinctive or peculiar
of personal and
social traits
Momentary personal
quality. A personal

GRAPHOLOGY
Beginner's Course

Felix Klein

LESSON III

In this lesson we will continue to talk about connections. The fourth connection on our list to be discussed is the threadlike connection, or simply THREAD. Actually, the thread should not be regarded as a connection at all. It is rather the avoidance of a connection. The writing in the Middle Zone simply flows along in a wavy sort of way. The formation of the Middle Zone letters is somehow neglected. The writer has the tendency to imitate the accepted form without going through the trouble of properly forming it. It's very often difficult to read thread writing because of the indistinct letter formation. There are different reasons for a writer to choose the thread. The commonest reason is speed. Looking at ILLUSTRATION 3/b-4 you see the thread connection. It is also important to note that the thread does not produce real patterns of writing that could be compared to either the garland or arcade. The letters are open almost all round, and the influence can come from all over. But because there are no cuplike formations, as in the garland, or the arcade, there is no place for the influence to "stay."

We must distinguish between the thread that is executed with pressure and the thread executed without pressure. We call pressure in writing the pressure that is put against the point of the pen, which usually results in a darker line. More about pressure will be said in another lesson. The individual who writes threadlike has a mind that works so fast that his writing motion cannot keep pace. He is the type of person who sees everything. He is capable of handling almost any situation. The threadwriter is bound to be a nervous person. He wiggles his way out without giving the circumstances a chance to create problems of difficult solution for him. He knows it is difficult for him to make decisions, and therefore will have a tendency to bypass situations which require an immediate stand on his part. His mind is always in the future. He is the type to be ahead of his time and therefore is not ready to conform.

The combination of pressure and thread in a writing occurs often in those who possess the power to create in some form. The thread without pressure characterizes a person of little or no principles. Here is a writer who is easily swayed. He will sacrifice his convictions for any new opportunities to better himself. In other words, he is what we call a turncoat. He can be very emotional, but the feelings will not stay with him too long, because he gets so many impressions that make him move quickly. He is also the type that starts things, and then doesn't finish them. He often needs people around him to attend to the details he is incapable of taking care of himself. The threadwriter does not like rules. He will change them as often as is convenient for him.

ILLUSTRATION 5-C shows a handwriting of a woman of 32, which is a typical thread writing. She uses primary thread (with pressure), indicating a person with good creative abilities. Many of the Middle

Zone letters show an indistinct connection. There are also some arcade connections in this sample. Look at the word "personality" in the fourth line from the top. The angle on the bottom of the last stroke in the letter N is an indication of the arcade connection. However, the handwriting must be regarded as predominantly primary thread.

The sample shown in ILLUSTRATION 5/b, is a writing demonstrating secondary thread. This writing has no pressure and many letters fail to make the customary connective forms. Speed is the reason this writer has produced thread connections. You can really see that he does not have enough time to properly produce the conventional writing.

The fifth connection is the DOUBLE BOW as shown in ILLUSTRATION 3-b/5. Here we have the counterpart to the angle writer. The double bow writer puts more importance on the up and down motion than the thread writer. He is the type who wants to determine where he stands, but who really never gets to that point at all. In one stroke he makes a garland and in the next stroke an arcade. This does not mean that the double bow writer can be identified with either of the two. While he is unable to identify himself in any direction, he nevertheless realizes the need of an approach, the need for identification. It is unlikely that he can ever find his proper place. Another of the characteristics of the double bow writer is his ability to use his talent to create. His intuition will often guide him towards such fields of endeavor. It is highly unlikely that you will ever encounter a double bow script. This is the rarest form of connection.

In ILLUSTRATION 6 you see a large sample of a handwriting of a 25 year old right handed woman, which shows good double bow connections. Here you can see that the connection looks different than a thread writing. There is a definite regularity in forming the double bow. There is almost no variation shown in this respect.

The last connection to be discussed is the SCHOOL TYPE. Many people who are reluctant to change will not deviate from the way they have learned to write. They continue to form an N with the bow on top and the angle on the bottom, and they will write U with the bow on the bottom, and the angle on top, just as it is shown in ILLUSTRATION 3/b-6. They also will not make a change in other letters where they could show a deviation into a different form of connection, as for instance, in the letter H, ILLUSTRATION 3/c-2.

By no means is unwillingness to change the only reason for remaining with the school type connection. Many teachers must force themselves to write this way because of fear that a different form of connection will make it more difficult for the pupils to read it. The person who is not developing is bound to remain with the school type connection. It is not a conscious effort to change one's

form of connection. The new forms gradually develop. The more we develop, the more likely it is that we will change to an individual connective form. When children learn to write they are not taught to change their connections. Only by the onset of individuality do they make the change.

One other factor for the change to an individual connection is the writing ability. We consider writing ability our capacity for writing fluently without any conscious effort. Some people are almost born with that ability, others have to do a lot of exercising before the letters take on a proper form. Once a sufficient writing ability has been achieved, then it is up to the development of the writer to get into an individual pattern of connection. Whenever you are confronted with a young person's school type connected writing, you may assume the maturing process has not reached the point where the writer is ready to make his particular connection. The age where such a change can be expected varies from person to person. The handwriting in ILLUSTRATION IVa is the handwriting of a 15 year old girl who has not yet made the change. If a person belonging to an age group we consider to be mature still writes in a school type connection, we must either judge it as an attempt to be very clear, or an indication that the person does not allow himself to change or develop. Many other indicators, to be discussed later, will aid you in determining this differentiation.

The next graphological subject to be discussed is regularity in handwriting. Again, when a child starts to write, a lot of patience is required, and usually the speed needed to produce regularity is lacking. Only later can regularity of handwriting become a part of the natural writing pattern. There are certain qualities in our personality which make the appearance of regularity in our handwriting more likely. These two qualifications are; concentration and discipline. The more these two qualities become part of our character, the more likely it becomes that we are able to produce regularity. From the time of very early childhood we are told that writing with regularity is desirable. Most of us make an effort to write with regularity, but not all of us succeed. When we do get to this point it means we have willpower. If we write irregularly, this is an indication of lack of willpower, or an intense degree of emotions. Many other indicators in the handwriting will help you make the decision which of the two characteristics it indicates. Be sure to remember that regularity in handwriting is something you must learn.

We have now established that the prerequisite for regularity is concentration and discipline. Once we have those two qualities, it becomes a question of the needed willpower to produce regularity. The more willpower we have, the more likely it becomes that we will write with regularity. Thus it is possible from the degree of regularity to judge the balance of willpower and emotions of the particular writer.

Many times it will be helpful to turn the writing sample upside down to see the degree of regularity. This method, however, is not very reliable. It is necessary to determine regularity by a four step observation. Look at ILLUSTRATION 7.

STEP ONE is to check on the height of the downstrokes of the Middle Zone letters. They should be of fairly uniform height.

STEP TWO is to check the distance between the downstrokes of the Middle Zone letters. Again, they should be fairly even.

STEP THREE is the examination of the angle of the Middle Zone letters with the baseline. The angle should remain about the same. It is a good idea to look for a small letter M for the first three steps.

STEP FOUR is to observe the direction of the long letters. Those are the ones which show a difference more quickly, although for the determination of regularity this step is the least important one. The long letters can occur in the Upper or Lower Zone, and the F shows in all three zones.

Now that we know what to look for in handwriting to establish the degree of regularity, we must distinguish between Formal and Rigid Regularity. For Formal Regularity we check on all the different measurements, but we expect to find more of a flexibility, particularly in looking for curves. Too many angles in a handwriting of strong regularity will automatically show us that we have a Rigid Regularity. The writer of a handwriting with Rigid Regularity always gives you the feeling of automation, of a person who is not flexible enough to change his mind. The indications for Formal Regularity are: Endurance, perseverance, concentration, discipline, sense of duty, reliability and willpower. The indications for Rigid Regularity are quite different. Here we are dealing with people who are rigid, automatic, pedantic, with little elasticity, lack of emotional qualities, and in extreme cases - compulsive.

Now look at ILLUSTRATION 8/a. This is a good example of a handwriting of Formal Regularity. There are some differences in the height of the Middle Zone downstrokes, but considering all the other steps, one should reach the conclusion that this shows a good degree of Formal Regularity.

ILLUSTRATION 8/b shows you two handwritings which have a rigid life pattern that does not allow too many variations. It is easy to see irregularity in ILLUSTRATION 8/c. In applying the four steps to this handwriting, you will clearly see that it will not meet the standards on all four counts.

THIS COMPLETES LESSON III. PLEASE REFER TO THE INSTRUCTIONS ON YOUR TEST PAPER FOR LESSON THREE.

Property of FELIX KLEIN
Certified Graphologist
250 West 57th Street, Suite 2012
New York, New York 10019

STUDENT NAME AND ADDRESS

_____

_____

_____

INSTRUCTION SHEET AND TEST FOR LESSON III

1. With Illustrations 3, 4, 5, 6, 7 and 8 in front of you, listen to the tape recording at least twice.
2. Read the Study Guide carefully, after listening to the recording.
3. Write any questions you have about the lesson on the reverse side of this sheet.

TEST FOR LESSON III

Complete the test without use of the Study Guide. Circle the correct True or False answer on the right side of the page.

1. Any connection can develop into a thread. T F

2. It requires no speed to write a thread. T F

3. Primary Thread with pressure indicates creativeness. T F

4. The turncoat usually uses the Primary Thread. T F

5. The Double Bow is the rarest form of connection. T F
   The reason the writer uses the Double Bow is because he is so brilliant he can do anything. T F

6. The person who continues writing the School Type connection after he has mastered penmanship, does so because he likes the form. T F

7. In the left column are listed connections and regularity factors. In the right column are traits or indicators; place the letter in front of the indicator which applies from the left column.

A. Thread Primary	___ A wavering individual
B. Thread Secondary	___ Fast thinker
C. Regularity	___ Needs someone to finish what he starts
D. Double Bow	___ Difficult writing
E. School Type	___ Concentration
	___ Undeveloped personality
	___ An avoidance of a connection
	___ Reliability

8. What are the four steps in determining Regularity?
   A. _____
   B. _____
   C. _____
   D. _____

Now find specimens of writing, one for each of the connections we have covered in Lesson III and indicate which is Thread (Primary or Secondary) Double Bow and School Type (remember it is unlikely you will find a Double Bow - if you do send it in). Also indicate if specimens show Regularity - and if so what type.

RETURN THE TAPE WITH YOUR TEST PAPER TO THE ABOVE ADDRESS.

STUDY GUIDE III

CONNECTIONS (Cont'd.)

THREAD (4)
Actually no comparison to any other connection. It is rather an avoidance of a connection. The letters flow along with no definite form. Thread writing tends to be illegible. It is difficult to read. One reason for thread writing is speed.

Two Types of Thread
Primary Thread (With Pressure)
Indicates: Creativeness
Fast thinker
Nervous person
One who is capable of dealing with situations
Ahead of his time in ideas.

Secondary Thread (No Pressure)
Indicates: A turncoat
Opportunist - Lacks principles
Gets too many impressions
Person who is easily swayed
Starts things but does not finish them
Needs someone to finish what he begins.

DOUBLE BOW (5)
More emphasis put on the up and down movement. In one stroke you have a garlandlike connection, and in the next an arcadelike one. YOU MUST NOT IDENTIFY THE DOUBLE BOW WITH EITHER OF THESE TYPES. This is the rarest form of connection.

Double Bows Indicate:
Difficult for the person to find his niche in life. A wavering individual. One who can use his talents to create.

SCHOOL TYPE (6)
This is usually considered the Palmer or Spencerian style of penmanship, as taught in school.

School Type Indicates:
Reluctant to change. Teachers use this out of need for legibility for children. Undeveloped personality. Undeveloped writing ability.

REGULARITY
It is difficult to produce perfect regularity. The four steps in determining regularity are:

1. Heights of the downstrokes in the Middle Zone.
2. Distance between the downstrokes in the Middle Zone.
3. Writing angle of the downstrokes in the Middle Zone.
4. Direction of lines in all three zones. (Point 4 least important.)

Regularity requires discipline, concentration. Regularity is affected by our control over our feelings and emotions. Willpower is essential in producing regularity. If regularity is limited to the Middle Zone the indications for regularity will apply to everyday life.

Regularity Indicates:
(Without Rigidity)
Endurance
Perseverence
Discipline
Reliability
Sense of duty

Rigid Regularity Indicates:
(With lack of speed and elasticity)
Rigidity
Automatic person
Colorlessness
Without elasticity
Lack of emotional qualities
In extreme cases - compulsion

The stronger our emotions are, the harder it is to produce regularity.

In a highly emotional person, a great deal of willpower is required to produce regularity.

Regularity can occur because of conscious will, or because emotionality and spontaneity are so slight that a modest measure of restraint is sufficient to accomplish that mechanical order.

Q25

BLE BOW

Copy -

Die jungen Stamm durchbricht dann zum frühling
Er stark und jung, so wie der frühe Tag.
Er schaute, wie der zarte frühlingshauch
die jungen Knospen und die Triebe sachtigt.
Wie sich die Knospe lebenshungrig
sonnendürstig
Ihr zartes Köpfchen ihm entgegenneigt.
Wie Bäum und Strauch, kaum sachgetrieben
Im neuen Leben sich besinnt.
Und da erfüllt den jungen Mann
die Knospe des frühlings, das Leben
Beseligt gibt er sich dem hin
Er spürt sich, daß er dies und mehr
nun viele Tage mit genießen können
Und unter schritt er in den frühling...
da überkam ihn die Erkenntnis.

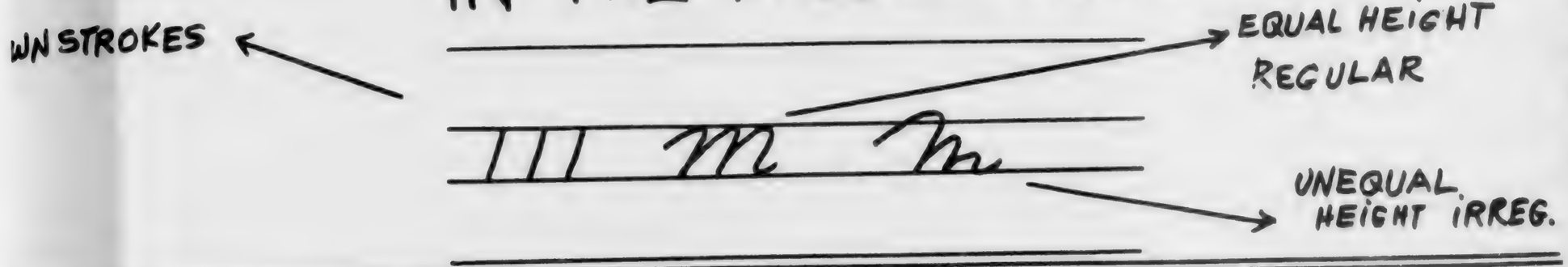
Mit jedem linden Streicheln seiner Hände
Im Strauch und Bäum und Blume
Legt leis er seinen Lebenswill auf immer
Mit jedem Blick auf dieses Leben
Löst er sich ein von Gedanken
Mit jedem Schritt nimmt er Abschied
Von duftend warmer frühlingserde
Die ihn zum jünger sich bindet.
So weiß er, daß er nicht mit ins Leben
Schritt, sondern in den Tod.
Das jedes
Das Leben endet mit der Tod beginnt
Für den Lebend.
Und er erkannte da erschrocken
Daß er zwei Tage nur die Nacht
Im Acker und arm gewesen waren. - -

Langsam bog sich sein Rücken. -
Frühling - Sommer. Herbst - dann Winter
Und dann kommt ein neuer Frühling
Wo die Blumen wieder blühen. —
Auch am Faden

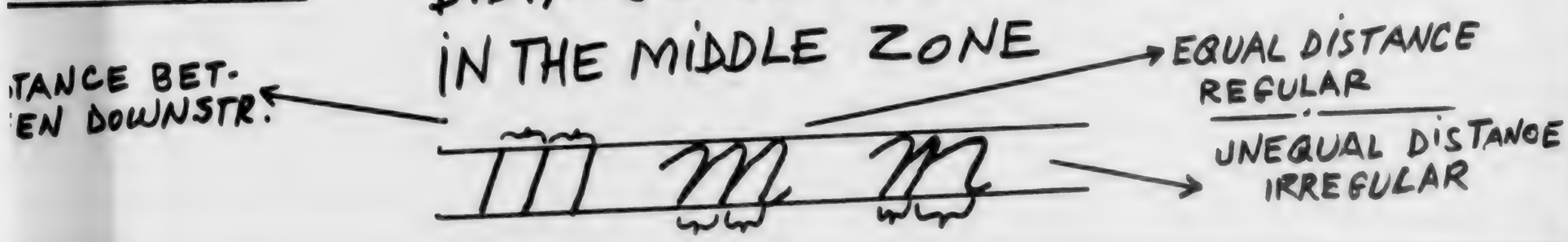
L 6.

4 STEPS TO DETERMINE REGULARITY.

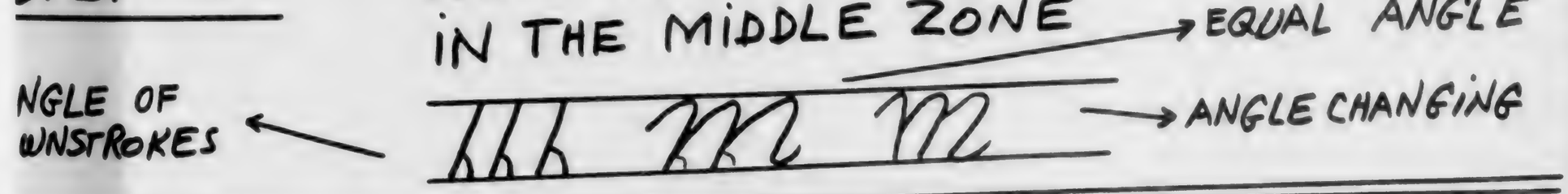
STEP 1. HEIGHTS OF THE DOWNSTROKES IN THE MIDDLE ZONE



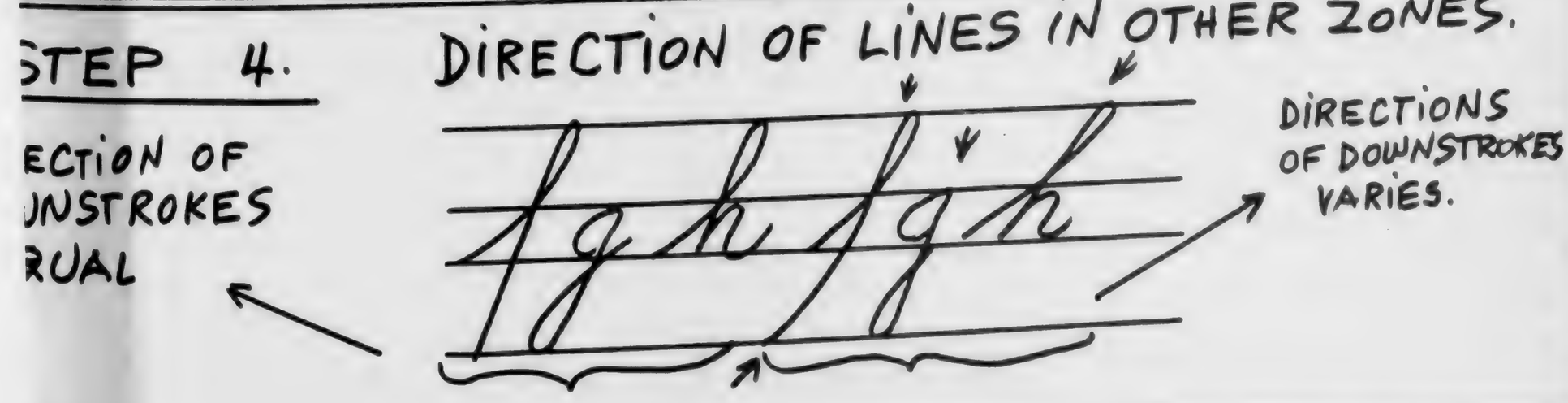
STEP 2. DISTANCE BETWEEN DOWNSTROKES IN THE MIDDLE ZONE



STEP 3. WRITING ANGLE OF DOWNSTROKES IN THE MIDDLE ZONE



STEP 4. DIRECTION OF LINES IN OTHER ZONES.



ILL. 7.

Dear Sir
Thes is a sample
of my handwriting

Mrs
Ruthven St
Boston 02121

a.

that characterizes me
revealed by my hand-
writing?

↑ FORMAL REGULARITY
↓ IRREGULAR

↕ b. RIGID ↕ REGULARITY

This is a sample of
my handwriting.

Louise M
Medford St
Chelsea Mass

C.

ILL. 8.

This is a sample of
my handwriting —

Rosemary S.
Apt 7 1259 Broad St
Marshfield Mass. 02050

GRAPHOLOGY
Beginner's Course

Felix Klein

LESSON IV

In order to write, we must overcome the friction caused by the contact of the writing instrument with the writing surface, which usually is the writing paper. It is understood that this friction will vary with different writing instruments, and also with different types of paper. This means that with the felt tip pen, you may need considerably less pressure to overcome the friction of writing than with a number three pencil. The number three pencil is of a hard variety.

It may have occurred to you that people get used to certain writing instruments. One of the reasons for their preference in a writing instrument is the hardness or softness of its point which necessitates more or less pressure when performing the act of writing. It stands to reason that the use of a hard point will require more energy than would writing with a soft point. This is really your keyword for pressure: Energy.

Before we discuss the meaning of pressure in the handwriting, I want you to know how you can determine it. One good way is to turn the other side of the sample you want to observe and try to feel with the tip of one finger if there are any indentations. Very often you can even see that the back of the page is raised where the letters on the opposite side have been put on with pressure.

Another way to determine pressure is to look for wider and narrower parts in the writing. Wider parts would often be produced by using pressure. It is to be expected that more people will put pressure on the downstroke than on the upstroke, or into the horizontal connecting strokes. If you can determine steady, wide downstrokes, you would call this Primary Pressure.

The primary is produced by putting pressure against the tip of the writing instrument. If you should find that a variety of strokes are wider, this would indicate Secondary Pressure, which is caused by gripping the handle of the writing instrument firmly. So, regular pressure would be Primary Pressure, irregular pressure would be Secondary Pressure.

Some of the writing instruments will make it difficult to determine the pressure. Unfortunately, the ball point pen is one of them. This instrument does not allow widening of the stroke, although sometimes the pressure will make itself visible by shading or color of the stroke. The writer using a ball point pen with pressure is bound to leave a trace on the other side of the page. But the writing instrument most conducive to showing pressure is undoubtedly the fountain pen.

Pressure is often called the third dimension in handwriting. Up and down is the first dimension, left and right is the second, and pressure driving into the paper is the third. It is well to remember that by putting pressure into the writing, it becomes more difficult to write speedily. Symbolically, it is like running and having to make a hole in the ground each time you take a step.

Many criminals write with extremely uneven pressure. But please do not make the mistake of judging everybody a criminal who shows uneven pressure. A person showing normal Primary Pressure may indicate by doing so that he possesses vitality. He would also have willpower. It is a known fact that more men write with pressure than do women. Therefore, we usually believe that pressure indicates masculinity. Many times you will be able to say from a writing with Primary Pressure that the person is diligent, shows maturity. People who put pressure into the writing are usually healthy, or at least full of vigor. If the Primary Pressure is so strong that we must qualify it as excessive, the picture for this writer changes very much. Here we are dealing with an obstinate person who will show a tendency toward depressive moods. This writer will often be an exhibitionist with vanity as the basic trait for the exhibitionism. The combination of these characteristics does not exclude inhibition. Many times the writer will be an exhibitionist just because he wants to hide his inhibition.

The handwriting that is produced without pressure can show fine lines or dark lines. If we allow the writing instrument to pass slowly over the paper, we allow more ink to flow and the writing will appear darker, or as we say in Graphology, the writing has more color.

A sample produced without pressure and which shows fine lines will indicate a sensitive person. People who do not put pressure into their writing often write this way because they do not want to waste time. Therefore it is an indication of expediency. The fine lines also indicate delicacy of feeling. Many times when this type of writer does not take time to exert pressure, it means he is superficial. It can also be said of this type of writer that he is tolerant, irritable, and lacks inhibitions. It is also true that more women write without pressure, and therefore, we regard the pressure-less writing as a feminine trait.

If it is not possible to detect pressure in a writing sample, but the lines appear to be dark, that would be an indication for the person's sensuousness. These are the warmhearted people who have a love for art and music. It is a fact that many famous painters write this way. These are the people who know how to enjoy life, who have reached a point of contemplativeness. Many times this type of person will have a little vanity as a byproduct.

Turning to ILLUSTRATION 9/a you see the handwriting of a 32 year old, right handed man. The fact that the writing is in German should not interfere with your observations. As you can see, the

majority of the downstrokes show a definite widening, which in this case indicates regular Primary Pressure. The original sample also shows indentations on the back of the paper. This will have to be regarded as a typical example for a handwriting with strong primary pressure.

The next sample ILLUSTRATION 9/b shows a variety of dark lines which disregard the choice of downstrokes or upstrokes. This means that the person applies pressure anywhere. It shows that the pressure applied is Secondary Pressure because of the irregularity of the pressure. Here is a 35 year old, right handed man who has the habit of gripping the pen very firmly. In the last line before the signature you see that the horizontal T stroke shows pressure in the word "great". This is a good example for Secondary Pressure.

The handwriting in ILLUSTRATION 9/c is that of a 40 year old man who writes with no pressure at all. The lines are very fine and the little dark spots are due to delicacy of feeling. This writing is very fine, particularly for a man. This is a highly emotional person who has a tendency to react quickly towards anything personal said to him. He gets hurt easily, and because he is a man he will not show this.

The original sample of ILLUSTRATION 9/d does not appear quite as heavy in the strokes as the reproduction. However, there is a definite trend of widening of the strokes, due to additional flow of ink. The paper on the original does not show any indentation on the back, indicating that the black lines are not due to pressure, but rather are due to lack of speed. The interpretation of the handwriting of this 21 year old, right handed girl is a strong sensuous writing. She is a very natural type. I would almost say wholesome, although it is quite difficult to judge the outside appearance of a writer from his script. The interesting part of this sample is also the left trend that we discussed in Lesson I. So many of the endings turn up and then backwards. The T stroke in the word "this" in the last line of the sample is almost exclusively formed on the left, indicating an affinity to the past. It is interesting to note that this girl had lost her mother a few years hence and was not able to get along with her stepmother.

As you now realize, it is going to be difficult in many cases to determine the actual pressure in a writing sample. This in no way should be a cause for alarm, since any characteristic determined from the pressure can be found in some other indicator. In fact, it is only fitting to let you know right now that this holds true for any qualification that we make from a single indicator. I do not advise you to analyze any handwriting unless you can find confirmation in different indicators.

Our next subject deals with the use of SPACE. This is a part of Graphology that is quite easily observed. You can almost

compare the use of space in the handwriting with the use of space in a room. The person who furnishes her own room will be very conscious about how she puts furniture into the available space. The writer, however, is not conscious of the fact that he is actually doing the same distribution of words on the page as he would do with the furniture in a room. If a woman has her house cluttered up with all kinds of pieces so it almost becomes difficult to walk through the rooms, I doubt that you will find many empty spaces on a page of a letter that she would write. These two ways of distributing space have something in common. The way the writer handles space is indicative of many things. One is his feeling for beauty. Whenever a person leaves very little space empty, this usually indicates that the writer is more concerned with economics than with aesthetics. A handwriting that allows more space to be unused, will in this way, show a sense for beauty. You must imagine that each word is like a piece of art. If you would want to show such a piece of art to others, you would have to leave space around it so that the people could get to it to admire it.

Here is the logical comparison between the two. When we start to write a letter on unlined paper and we have finished writing the first line, we consciously choose the distance between the first and second line. Remember, the distance between the lines is chosen. You do not choose the distance between the second and the following lines, however. These distances are produced by matching them to the distance between the first and second line. So actually, only the first time are you choosing, and the following times you are matching. When the lines are far enough apart so no letters of one line touch the letters of the next line, we consider the space to be sufficient. There is one exception, however. If we find that lower or upper loops, or both, are extremely long it may become impractical for the writer to leave so much space.

A wide space between the lines indicates a person with an analytical mind. This kind of writer usually is concerned with his own manners and with the manners of others. Just as the handwriting shows through its distribution of space good organization, so does the writer indicate his ability as an organizer. People with good spacing between the lines have a logical certainty. If you should, in your own judgement, find that the spaces between the lines are too wide in comparison with the size of the writing, your interpretation of this indicator will change. You will characterize this person as someone who fears to make logical mistakes, or you may say that he has an offhand attitude. You should think of a man who stands so far away from the things he wants to observe that he cannot possibly see them clearly anymore.

Many samples of handwriting you come across will show an overlapping of the lines. This means that some letters of one line are so long that they touch letters in the lines above or below. If they touch the line above it means that the Upper Zone letters are

too long. And if they touch the line beneath, this indicates the Lower Zone letters are too long. Any interference in the zones with each other, regardless whether it is above or below, indicates the writer is not clear about himself. If the upper is extended into the previous Lower Zone, that would indicate the writer has an imagination of an erotic nature. The interference with the following line through the Lower Zone letters will indicate a personality that has little inhibition in erotic areas.

ILLUSTRATION IV/-d shows a sample of a handwriting that can be considered as a normal spacing. The letters of the different lines are spaced properly without the danger of interfering with each other. This would be a typical example for ample spacing between lines.

The writing shown in ILLUSTRATION IV/a represents a sample of wide spacing of the lines without being too wide. It is different with your sample ILLUSTRATION V/b. In this case you definitely get the impression that the space between the lines is too wide in comparison to the size of the writing.

The sample in ILLUSTRATION IV/c shows interference of both the Upper and Lower Zone letters with the lines above and below. For this writer it would be almost impossible to leave sufficient space between the lines so that an interference would not occur. This person is definitely conscious of saving space, particularly as she realizes that her writing is so extremely large.

Now we can talk about the spaces between the words. We are not conscious of the distance that we keep between the words. In fact, this is one of the indicators that a person is least likely to think about when he intends to change his writing. Consequently, people who try to forge handwriting may not be conscious of this fact. You should imagine the distance from one word to another like the distance of the writer to the next person. It is indicative of the person's introversion, how far he lets one word stand from the other. The further away, the bigger the space between the words, the more introverted the writer.

The flow of words in a writing sample can be compared to the flow of words in a speech. Whenever you see that the words in the writing follow each other in short order, you can take this as an indication that the person enjoys talking. When we discuss the indications of the spaces between the words, we must also consider whether the spaces are even or uneven. When we see that the spaces between the words are small and even, we can judge that the writer is an active person. The evenness of the spaces here would indicate a good balance. We said before that the small spaces would also indicate that the person is talkative. The saving of space would show that the person is thrifty. Other indications for small space

would be self confidence, and of course, extroversion. If the spaces between the words are small and uneven, the picture changes considerably. Here we would say that the person is chatty, and because of the unevenness of the spacing, we would have to think of an inharmonious personality.

Wide and even spaces here would be an indication for an introverted personality. This writer would show deep feelings, and you may find a number of these people with poetic inclinations. You remember that we have compared the words in a sample with the people around that particular writer. Just as we said when we were discussing the wide spaces between the lines, the same indications hold true for the wide and even spaces between the words. We are dealing here with a philosophically minded person. A person who cannot live without the fulfillment of his convictions. If the spaces between the words are wide but uneven, we must come to the conclusion that either the person shows signs of hesitation, or if the writing shows other negative characteristics, we would say that this kind of person needs that reflection for thinking how to trick others.

ILLUSTRATION 4/a is a good example for a handwriting where the spaces between the words are small and even. The writing sample in ILLUSTRATION 4/c may not seem to be so small in the spaces between the words, but we must consider the size of the writing, and in so doing, we must come to the conclusion that the spaces are narrow. But this also must be judged as uneven.

ILLUSTRATION 4/b is a pretty good example for spaces between words as even and wide. ILLUSTRATION 9/b has wide and uneven spaces between words. Look at the first line, the spaces between the words "Vicky" and "is" are much smaller than the spaces between the words "Years" and "she" in the third line of the sample.

THIS COMPLETES LESSON IV. PLEASE REFER TO THE INSTRUCTIONS ON YOUR TEST PAPER FOR LESSON FOUR.

Property of FELIX KLEIN
Certified Graphologist
250 West 57th Street, Suite 2012
New York, New York 10019

STUDENT NAME AND ADDRESS

_____

_____

_____

INSTRUCTION SHEET AND TEST FOR LESSON IV

1. With Illustrations No. 4, 5 and 9 in front of you, listen to the tape recording at least twice.
2. Read the Study Guide carefully after listening to the recording.
3. Write any questions you have about the lesson on the reverse side of the sheet.

TEST FOR LESSON IV

Complete the test without use of the Study Guide. Circle the correct True or False answer on the right side of the page.

1.	Pressure is referred to as the 3rd dimension in writing.	T	F
2.	Pressure against the penpoint is called Secondary.	T	F
3.	Pressure against the penhandle is Primary Pressure.	T	F
4.	Pressure in writing is more difficult to observe with a ball point pen than with a fountain pen.	T	F
5.	Excessively wide spaces between lines might indicate the writer is blasé.	T	F
6.	An inharmonious personality is often found in the writer who shows small and uneven spaces between words.	T	F
7.	Spaces between words small and even we associate with good balance.	T	F
8.	Overlapping lines are usually considered an erotic tendency.	T	F
9.	The extent of spaces between words indicates either introversion or extroversion.	T	F
10.	Spaces between lines are chosen.	T	F
11.	Thriftiness is indicated by small, even spaces.	T	F

12. In the left column are indicators - in the right column are traits. Place the letter in front of the indicator which applies from the left column.

A. Primary Pressure	____ Eruptive temperament
B. Excessive primary pressure	____ Warmheartedness
C. Secondary pressure	____ Obstinancy
D. Wide spaces between lines	____ Vitality
E. Black lines - no pressure	____ Good organizer
F. Spaces between lines small	____ Delicacy of feeling
G. Spaces between words wide	____ Lack of reserve
H. Fine lines no pressure	____ Deep feeling
	____ Feminism

Now find specimens of writing for the types of pressure covered in Lesson IV. Also find samples of various types of spacing with lines and words.

RETURN THE TAPE WITH YOUR TEST PAPER TO THE ABOVE ADDRESS.

* * * * * * * *

STUDY GUIDE IV

PRESSURE

Pressure is considered the third dimension in writing. To produce pressure two criteria are necessary. They are:

1. Pressure against penpoint
2. A strong grip around the handle of the pen.

Pressure can be seen by the difference in the width of the different strokes. In handwriting with doubtful pressure, a look at the curves, and also on the back of the paper may prove helpful.

PRIMARY PRESSURE

This is the pressure against the point of the pen. Pressure is the fight of strength against the friction of the paper.

Normal Primary Pressure

Vitality	Willpower
Maturity	Vigor
Health	Masculinity

Excessive Primary Pressure

Sternness	Obstinacy
Vanity	Inhibitions
Excitability	

SECONDARY PRESSURE

This is the pressure we exert in our grip against the handle of the pen. The lead pencil is the least desirable implement in writing for the observation of pressure. Secondary Pressure is detected by uneven pressure signs.

Indications are:

Egocentricity	Pride
Emotional unbalance	
Eruptive temperament	

NO PRESSURE, FINE LINES

Ability	Sensitivity
Tolerance	Feminism
Delicacy of feeling	

NO PRESSURE BLACK LINES

Warmheartedness	Sensuousness
Love of art	Love of music

SPACES

Spaces between the lines are chosen, we are conscious of them. Spaces between the words are not chosen, we are not conscious of them. The general indication for spaces between words is the extent of our introversion or extroversion.

SPACES BETWEEN LINES

Wide Spaces Indicate:

Logical certainty Good organizer
Analytical mind
Appreciates good manners

Excessively Wide Spaces:

Fear of logical mistakes
A blasé or off-hand attitude

Small and Even:

Lack of reserve
Unclear about oneself

Excessively Small:

Inability to see things as they are

Overlapping of Lines:

Lower zone into next line, Upper Zone
Lack of Inhibitions
Upper zone into preceding Lower Zone
Erotic imagination

SPACES BETWEEN WORDS

Wide and Even Spaces Indicate:

Deep feelings Convictions
Philosophical mind
Introverted personality

Wide and Uneven Spaces

Hesitation Trickiness

Small and Even Spaces

Activity Thriftiness
Talkative Good balance
Self confidence

Small and Uneven Spaces

Chattiness
Inharmonious personality

* * * * * * *

PRESSURE

a.) Du bist zu schön um
032R Weib zu sein & Hehn! —

PRIMARY

Vicky is a fast little girl
035R now, but in about three
b.) years she will be a
great beauty.

SECONDARY

PRESSURE

April 1, 1902

c) Felix Klein,
Dear Sir

FINE LINES

040R Enclosed find $17.50 in check,
for the two watches for the County -
Fair at Golf Park #529 " Rand

CH

Hand Book Janet L. Rockfort

DARK LINE

021R Ever since I got back I haven't stopped
for a minute. At the moment I'm at Tom
h.) & Pat's. They have a guest from New York
who has asked me to write this for him.

111.9.

GRAPHOLOGY
Beginner's Course

Felix Klein

LESSON V

In this lesson we continue to learn about space and its use. We are now going to talk about margins. Similar to the spaces between words and lines, the margins can also be an indicator of how economical a person is. Actually, the distribution of space has other implications. We have already mentioned that leaving large empty spaces is indicative of the writer's sense of beauty. The last major interpretation for distribution of space is also the writer's capacity for integration. How well can the person adjust to unusual situations in which he might unexpectedly find himself. Looking at a sample page of handwriting should remind you of looking at a picture in a frame, whereby the picture will be a summary of the word bodies, and the frame will be made up of the margins. The arrangement of the writing lines on the page actually produce the margins. They reveal a number of things concerning the writer's outlook and his organization, both in time and space in relation to his external world and the world within.

Let us now talk about the left margin. When you start writing a letter, after you have written the date and the heading, you begin with the first line. Let us forget for the moment that some people will allow for an indentation of the first line. The writer has a definite idea of how wide he wants to make his left margin. So the left margin is therefore a chosen one. As you complete the first line, and with a quick motion return to the left side of the sheet of the paper, you will try to match the margin on the left hand side with the first line margin. This, of course, does not mean that you will always be entirely accurate. The result will be a narrowing or widening of the left margin. Generally you have to think of the left margin as the way the writer wishes to appear to the outside world. The left margin is the face that we want to show, and the wider it is, the more distance we wish to suggest between our neighbor and ourselves. The interpretation of the wide left margin is an indication that we are dealing with people who are shy or proud, or both. As the writer of the wide margin, particularly on the left side, is not conscious of saving space, we can assume in many cases that he is generous. Many people of good cultural background, and who are very conscious of their values, will keep a wide left margin.

Whenever, in your judgement, the left margin is too wide it is very likely that the writer will want to be like the person leaving a wide margin. But this is only a pretense. In reality he is not a generous person, but he would like to represent himself as being this kind of person. Many writers of an extremely wide left margin are very shy. It is as though the distance between them and the outside world is too great, so that the usual social contact is not possible. In many cases of this occurance, the very wide space left on the left hand side can also indicate that the writer is in flight from himself.

Let us go back to the point where we started to write a letter. We have made the choice of our left margin on the first line. Now, after completion of the first line, we move back towards the left to reach the point where we start the second line. When we are in a hurry to get there, we may very easily shorten the distance and start the second line at a closer range, or in other words, just a little further from the left edge of the paper. If this kind of tendency continues, we will get into a pattern of increasing the left margin. There are a number of indications for widening of the left margin. One reason is haste. A person who is in a rush to get done with the letter will shorten the distance in the air to save time. The more enthusiasm a person shows, the more likely it is that he will produce a widening of the left margin. Many people who are accustomed to spending a lot of money, and then decide to change that pattern will also be in this category. Usually this indicates a weakness, and the good intentions are not carried out. The writer of a widening left margin often does not see the necessity for economic limitations.

The left hand narrow margin many times is kept for economic reasons. Whenever people want to save space they will also have a tendency to save in other areas of life. We can conclude that the person keeping a narrow left margin is economically minded. The narrow left margin also means that the person keeping it is close to others, indicating that he likes to be popular with his surroundings. He has a desire for popularity. On the other hand, his sense for beauty is overshadowed by his necessity for economics. Many times when a writer consistently starts the lines at the very edge of the paper, it will be an indication that he is greedy. Whenever the writer decreases the width of the left margin, it is an indication that he is cautious. Each time he reaches the spot on the left side of the paper where he is supposed to start the next line, he simply moves a little further than he should, and in this manner the left margin becomes more and more narrow. The constant narrowing of the left margin would also be an indication that the writer is prudent and has a tendency toward shyness.

We said that the left margin is the way we want to appear. The right margin is the way we really are. There is a relationship between the right trend, which we discussed in our first lesson, and the right margin. As mentioned before, the right hand side is symbolically the future. The more we move towards the right, the less we show fear of the future. It is quite natural that the right margin would be highly irregular in width. This can be easily understood because of the difference in the length of words. If a writer were to take extreme care in keeping an exact right margin, this habit may give you an impression that he is in some way extreme or compulsive. None of the margins are as difficult to keep as the right margin.

We are trained to keep a left margin but no rule like that exists for the right margin. The writer who keeps a definite right

margin wide, is usually fearful of the future. He is the type of person we consider a poor mixer. Many of these people are not inclined to face reality. These writers also belong in a group that can be classified as reserved and over-sensitive. It may happen that you will find a sample of a handwriting where the right hand margin becomes wider and wider. This widening of the right margin may be an indication that the writer is very shy and that he is plagued by suspicion. He is fearful of other people. The writer who continues to the right until he reaches the end can be characterized as a person of vitality. He faces reality, and has a tendency to act hastily. It stands to reason that this writer will be a good mixer. He is the type who needs contact with other people.

The upper margin is related to the Upper Zone. A writer who keeps a wide upper margin is usually a person with a sense of formality. These are the modest people. We are dealing here with people who will show reserve. They will also have a tendency to withdraw. This kind of writer will not neglect showing respect to others. On the other hand, the writer who keeps the upper margin narrow is the type of person who will use the direct approach, and who will be guided by the rules of informality. Again, the lack of space here is an indication that there is not much sense for beauty. Like all the other margins, the sense of economic consideration plays an important part in determining the width or narrowness of this one.

You may have guessed that the lower margin has something to do with the Lower Zone in writing. People who keep a wide lower margin are more or less superficial in their attitudes. They have a tendency to be idealistic. This rejection of going down too deeply can also be interpreted to mean the person has an emotional or sexual fear. He will be the type to be standoffish as much as possible. He is the aloof type. Conversely, the writer who continues to write to the end of the page, leaving little or no margin, is reaching into the depths of the subconscious. He is the one who can dream. This person usually is the mystic type. People who are sensuous usually do not leave wide lower margins. The combination of a narrow lower margin with Primary Pressure will be an indication of materialism.

For clarification of the margins, you are referred to ILLUSTRATION 10/1-12. This is a graphic picture of what I have been discussing.

Just as the spaces between the words are symbolically the distance between the writer and the "you", so is the space between the letters within words. You will find many times in scripts to be examined that the space between the letters varies. The connecting line from one to the next changes in length. The regularity of the spacing between letters is the indicator for stability of the emotional flow. The writer seems to indicate with this sort of spacing how much he thinks he can rely on his own intuition. By the same token, he can indicate by this regular spacing between letters how much he

expects to find cooperation from his fellow man. The more uneven the spaces between letters are, the less likely it becomes that the person is emotionally balanced. Whenever there is disconnection between letters to a great extent, we must consider this in the light that the person does not possess the capacity to reach out to people. These writers will have to be considered as shy and moody. They are bound to show egocentricity.

In a very positive writing, which you will eventually be able to determine, the breaks between the letters can be an indication for intuition. This kind of separation can be identified with the quick thinking mind that can come up with sudden ideas which are not related to previous thinking processes. It is also possible to connect more than the prescribed norm. Generally, the indication for a highly connected handwriting is logic. The more we connect, the more we are liable to connect one thought with the next one. The continuity of writing is easily identified with the continuity of thoughts. The writer who can think logically is bound to understand the value of being realistic. Some of the parts of our handwriting lend themselves more readily to overconnectedness.

One such part is the T stroke. It is easily connected with the following H. But other combinations with the T stroke are also possible. The I dot can also be connected to the I or to the following letter. In all these instances the general indication is the underlying logistic attitude. The particular indication for the I dot connected to the previously written I is that the writer is bound to be both intuitive and logical. He will be the person who can be a deductive thinker, and who can plan and think in the abstract. It will depend on other indicators to determine if they have sufficient practicality to put their plans into operation. If the I dot is connected to the latter part of the word, it is an indication that the writer is an inductive thinker who has also a great capacity for integration.

ILLUSTRATION 11/1-a shows you an I dot connected to the I, and also a connection of the T stroke to the following H. ILLUSTRATION 11/1-b gives you an example of an I dot connected to the latter part of the word. In ILLUSTRATION 11/1-c we see the T stroke connected to a Middle Zone letter, namely the E.

In ILLUSTRATION 4-a you will observe that the spacing is very even between the letters, while in ILLUSTRATION 8 in the lower right, the sample demonstrates a wide spacing between letters. ILLUSTRATION 4-c is a good example of breaks between letters, as we discussed them. In this sample almost all the words show a great deal of unconnectedness of letters within the words. We also draw your attention to ILLUSTRATION 5-a as an example which demonstrates considerable unevenness between letters. You will observe that in the first line the letters are close together and even, while in the second and third lines the connections between the letters are longer.

In ILLUSTRATION 4-a this sample can also demonstrate a very high degree of connected writing. ILLUSTRATION 5-b shows clearly the connection of the I dot to the latter part of the word. For the T stroke connected to the next letter, I refer you to ILLUSTRATION 8-a. Observe how the cross-bar on the capital T is connected to the H in "this". It's a good example of T stroke connection.

For connections between words I refer you to ILLUSTRATION 2. The lower sample shows many words connected. Observe lines 1, 4, 5, 6 and 8. You will see how the writer uses the final word ending to make a long sweep to the next word.

THIS COMPLETES LESSON V. PLEASE REFER TO THE INSTRUCTIONS ON YOUR TEST PAPER FOR LESSON FIVE.

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STUDENT NAME AND ADDRESS

_____

_____

_____

INSTRUCTION SHEET AND TEST FOR LESSON V

1. With Illustrations No. 4, 5, 8, 10 and 11 in front of you, listen to the tape recording at least twice.
2. Read the Study Guide carefully after listening to the recording.
3. Write any questions you have about the lesson on the reverse side of the sheet.

TEST FOR LESSON V

Complete the test without use of the Study Guide. Circle the correct True or False answer on the right side of the page.

1. The left margin is indicative of the appearance we wish to make. T F
2. A wide left margin denotes shyness. T F
3. Narrow upper margin is used by persons who show a direct approach. T F
4. The right margin mirrors our true image. T F
5. The left margin is chosen. T F
6. A narrowing left margin is associated with the shy person, and the person who is economical. T F
7. If the right margin is widening, it means shyness, a fear of people. T F
8. Left margin widening means haste or enthusiasm. T F
9. If the writer keeps a narrow right margin he is considered to be vital, or he faces the reality of life. T F
10. Stability and evenness in spaces between letters is not related. T F
11. Intuition and quick thinking can show in breaks between letters in a positive script. T F
12. Highly connected writing goes with logical thinking. T F
13. If the T stroke is connected to the following letter it is an indication of good mental connective ability. T F
14. I dots connected to the last part of a word denotes an inductive thinker. T F

Now find specimens of writing for the types of margins covered in Lesson V. Also indicate types of spaces between letters, and T stroke connections and I dot connected (if possible).

RETURN THE TAPE WITH YOUR TEST PAPER TO THE ABOVE ADDRESS.

STUDY GUIDE V

MARGINS

Tests have shown that most people pause at the beginning of a line to choose the left margin. Margins are a deliberately chosen act. The right margin is only chosen in exceptional cases, however. The second and third line margins are usually not started voluntarily.

LEFT MARGIN

How we wish to appear to environment.

Wide Margin Indicates:
- Self Respect — Reserve
- Cultural interests
- Tendency for high standards

Widening Margin (Left)
- Haste — Impatience
- Enthusiasm
- Disregard for economic necessities

Excessively Wide Margin
- A pretense of the characteristics of the wide margin writer.
- Extreme shyness

Narrow Margin
- Familiarity — Thriftiness
- Greediness — Easy manners
- Beauty not important

Narrowing Margin
- Caution — Prudence
- Shyness

RIGHT MARGIN

How we actually are in our relationships.

Wide Margin Indicates:
- Reserve — Oversensitivity
- Unwillingness to face reality

Widening Margin (Right)
- Shyness — Suspicion
- Fear of other people

Narrow Margin
- Tendency to act hastily
- Faces the reality of life
- Vitality — Good mixers

UPPER MARGIN

Wide Indicates:
- Formality — Reserve
- Modesty — Respect

Narrow Indicates:
- Informality — Direct approach
- Lack of respect
- Little sense of beauty

LOWER MARGIN

Wide Indicates:
- Superficiality — Aloofness
- Sexual or emotional trauma (In extreme cases.)

Narrow Indicates:
- Dreamer — Mystic
- Sensuousness — Sentimentalist

SPACES BETWEEN LETTERS

Since spaces between words indicate the distance between the writer and the YOU, this also pertains to the spaces between the letters. These are not consciously chosen.

Even Spacing Indicates:
- Stability of emotional flow
- How much cooperation writer expects from fellow men.

Uneven Spacing Indicates:
- Lack of emotional balance
- Disconnection between letters is writer's lack of capacity to reach out to people
- Shyness or moodiness
- Egocentricity

Breaks Between Letters (Positive)
- Intuition — Quick thinking
- Sudden ideas not related to previous thinking process

Highly Connected Writing
- Logical thinking processes

T STROKE CONNECTION

Small T stroke should be 1/4" from base line and stroke 3/16". Capital T stroke should be 5/16" from base line. Connecting T stroke to an H that follows shows good connecting ability.

I DOTS CONNECTED

If in first part of word to I, demonstrates logic & intuitiveness. This can be a deductive thinker. Can plan in the abstract. If I dot connected to latter part of the word denotes inductive thinking, power of integration.

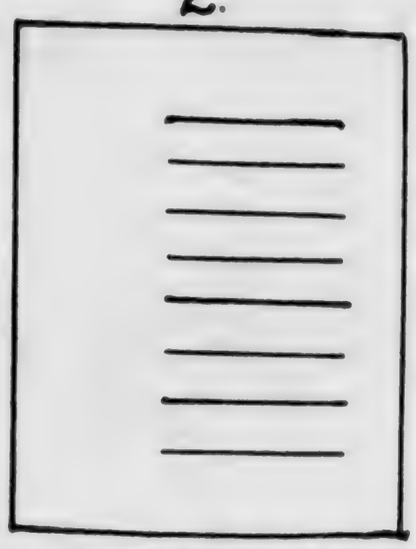
* * * * * * * *

MARGINS

ILL. 10.

1.

LEFT MARGIN WIDE

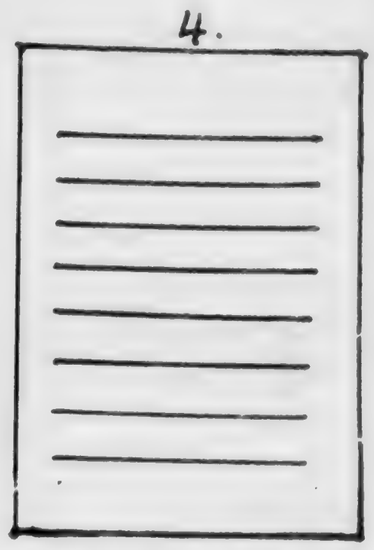


2.

LEFT MARG. TOO WIDE

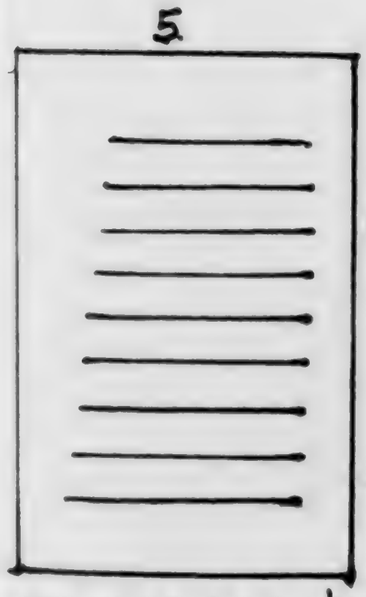
3.

LEFT MARG. WIDENING



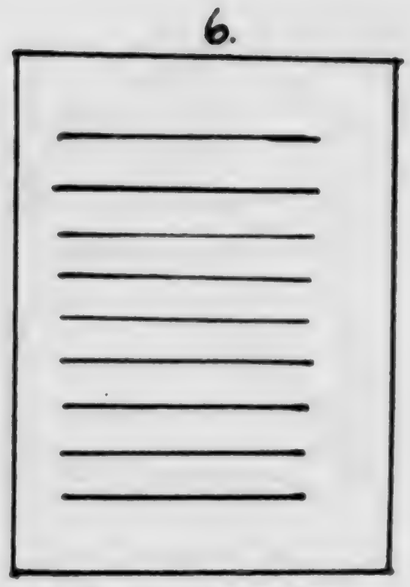
4.

LEFT MARGIN NARROW



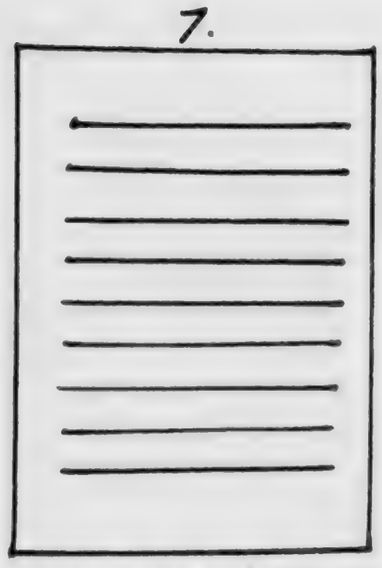
5

LEFT MAR. NARROWING



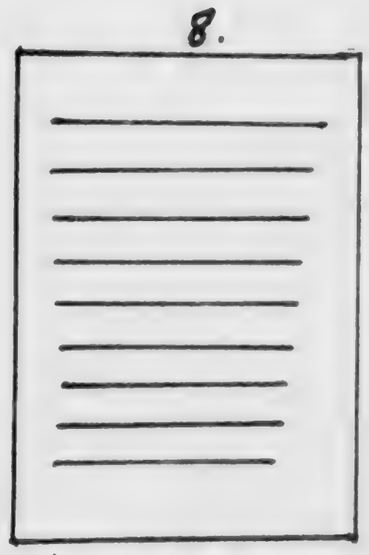
6.

RIGHT MARGIN WIDE



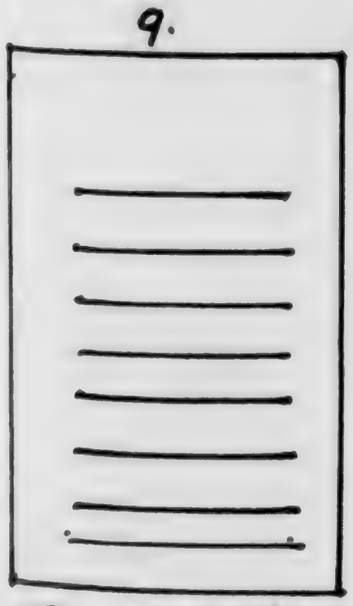
7.

RIGHT MARGIN NARR.



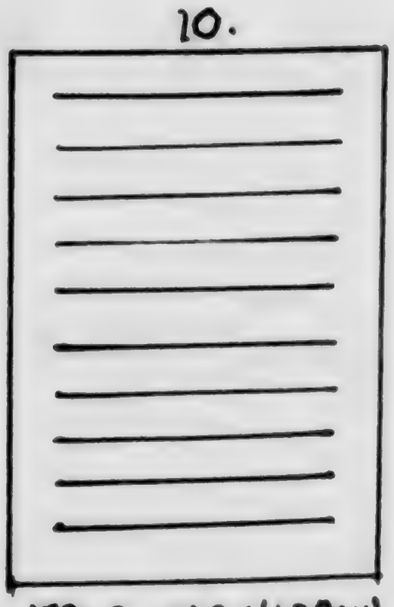
8.

RIGHT MAR. WIDENING



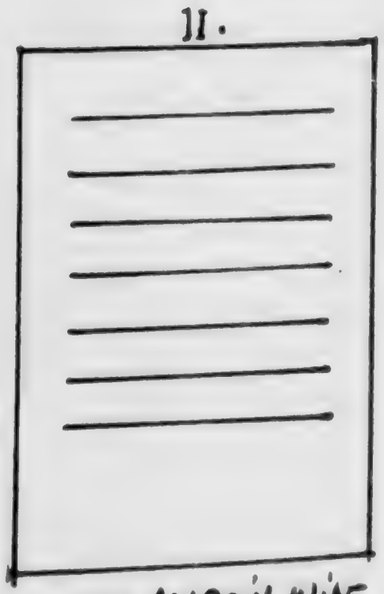
9.

UPPER MAR. WIDE



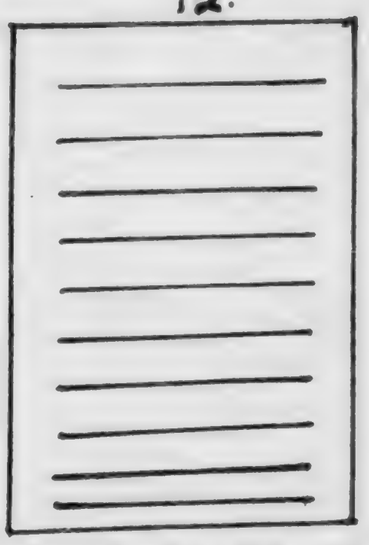
10.

UPPER MAR. NARROW



11.

LOWER MARGIN WIDE

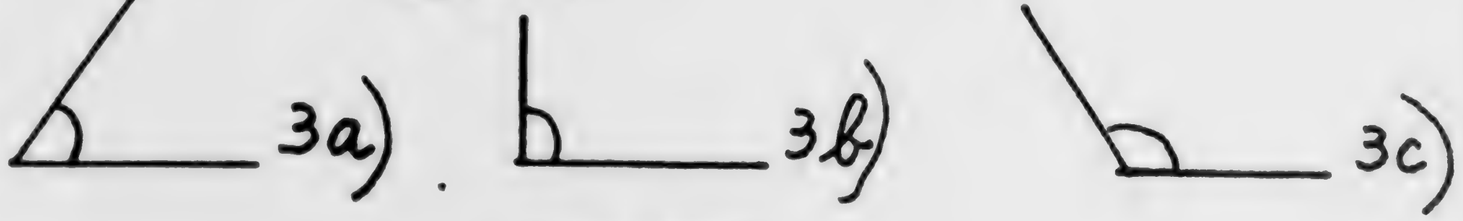


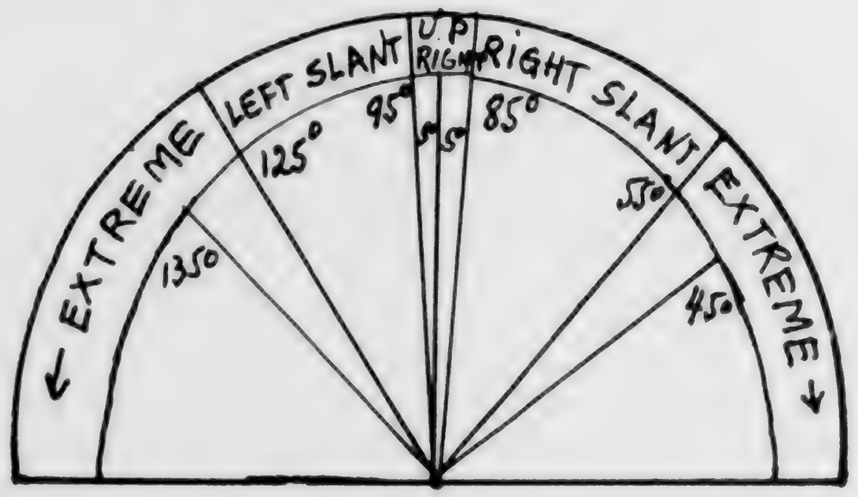
12.

LOWER MARG NARROW

with 1a) with 1b) write 1c)

word 2a) fifty-two 2b) wide 2c)





4.)

for 5a) I 5b) the 5c) to 5d) he 5e) of 5f)

else 5g) that 5h) it 5i) that 5j) for 5k) for 5l) for 5m)

GRAPHOLOGY
Beginner's Course

Felix Klein

LESSON VI

In this lesson we are going to develop a test to determine the intelligence of the writer. This test was first developed by Dr. Ludwig Klages, a German Graphologist, who called the test "Formniveau", which in the English translation would be "form level". A better word description would be style evaluation, because we look for the "style" of the writer when we do the test. The combination of a number of characteristics will give you an average number, and thereby gives an idea about the intelligence of the person. This test is designed to give you an idea about the overall intelligence, not the abilities in a specific field. It is therefore conceivable that a genius in one particular field may not do too well on the overall picture, because this is not the purpose of the test. The specialized field may be found through detailed analysis of the particular writing. The STYLE EVALUATION test, and that is the way we are going to refer to the intelligence test from now on, consists of five different steps taken to evaluate the intelligence of the writer.

The five steps are: Rhythm, Symmetry, Creativeness, Legibility and Speed. All five steps mentioned represent an equal part for the evaluation of the intelligence. This system determines the intelligence by giving a numerical value to the various factors mentioned above. This is done as follows.

The highest intelligence is given the value of one (1). The poorest in intelligence would be labeled five (5). It is unlikely that you will find either of these two extremes. Most of the style evaluation that you will do will be around the average, or about three (3). Number three represents the average intelligence. Anything above 3 better; between 2 and 3 would be above average intelligence. Everything below 3 or better, between 3 and 4 would be below average intelligence. I want to repeat that it will be almost impossible for you to find a writing above 2 or below 4. The above 2 level would be in the neighborhood of the genius, while the below 4 would border on the feeble-minded. I will now talk to you about the five steps, and after describing them, we will come back to evaluating them with a number.

STEP ONE - Our first step in determining the style evaluation or the intelligence of the writer is to check on his rhythm. This is always regarded by me as one of the highlights in the analysis of a writing. We have to ask ourselves, what is rhythm? Let us start by looking at the occurances in nature that we will call rhythmic. To mention only a few, the flight of a bird, meaning the movements of his wings, are done rhythmically. When you watch the waves of the sea you get the impression that there is rhythm there. Our body functions such as breathing or the heartbeat are rhythmical motions. The tick of an alarm clock is not rhythmical. This is too exact,

it is mechanical, and here we already see the importance in judging rhythm. It is not supposed to be too exact. Also marching soldiers are not an example of rhythm. It stands to reason that if all of them would walk the way their rhythm would dictate, they would certainly not walk in the same step. We seem to associate rhythm with music. But the rhythm in music is different from the rhythm we are looking for in writing. A child, for instance, practices on the piano with an instrument called a metronome, to keep the proper timing. The child actually does not keep the rhythm, but what we call the beat.

Rhythm cannot be seen, it must be felt. The difficulty arises for the student to see something that cannot be seen. It is impossible to teach anybody to feel something. It is therefore necessary to progress in this matter with a system I devised. This system consists of four parts.

Part One - This is the evaluation of the writing impulses. What is a writing impulse? When you start to write, you put the writing instrument to the paper to leave a trace. This is the beginning of a writing impulse. The next time you lift the pen off the surface of the paper marks the end of this particular writing impulse. You then put the pen to the paper and the next writing impulse starts. This goes on until you have finished writing. The time that is spent between writing impulses is called impulse pause, or simply pause. The motions made during the impulse pauses are called air strokes. Many times these air strokes can only be seen by observing a writer while in the act of writing. The air strokes are also a manifestation of the character, just as the handwriting is. For all practical purposes we have many indicators in the handwriting to tell us what we would also see in the air strokes. Although it is not possible that the writing impulses can come in even similar intervals, it is possible for them to occur in a rhythmic interchange.

We would then be inclined to call the exchange of the writing impulses and pauses as either harmonious or inharmonious. Suppose you find a handwriting which shows inharmonious occurances of writing impulses. You should not automatically determine this to be a negative indication. Both the rhythmic and arhythmic interchange of impulses are individualistic expressions of the personality of the writer. Our next question must be: How do we determine the harmony of the writing impulses? There is a simple graphic test you should try on a sample of a handwriting.

You will need a thin sheet of paper (sample included with your study guide) which should be placed over the sample of the handwriting. Then, with a felt tip pen you should connect each beginning writing impulse with its end in a straight line.

After you have done this for the whole sample, remove the transparent paper and look at the line pattern which appears on it. This pattern can be harmonious to various degrees. In order to see fairly extreme patterns, look at ILLUSTRATION 12. The upper one marked A is the handwriting of a 28 year old man and the pattern of his handwriting is strongly inharmonious. The lower sample, marked B is that of a 50 year old woman, and the pattern is very harmonious. By looking at the two patterns you will get an idea of what to look for to determine the harmony of the writing impulses.

Part Two - The second part concerning rhythm deals with the distribution of space. You have to consider harmony between margins, also the harmony of spaces between the lines, the words, and even the letters. All spaces in a handwriting sample should in some form give a harmonious picture. It is fairly simple, even for the beginner, to see this because inharmonious treatment of space is eyecatching.

Part Three - Our third part in determining rhythm is scrutiny of the letter formations. The letters themselves can reveal a rhythmic or nonrhythmic form. Extreme extensions into the Upper or Lower Zones or even unusual extensions toward the left or right would be disturbing to the rhythm of form. This also holds true for capital letters - particularly when they vary in size in comparison to the rest of the writing.

Part Four - Our last step for determining rhythm deals with the search for extremes. Any extreme in the handwriting will be detrimental to rhythm. We have already said that the extreme distribution of space speaks against rhythm. Other extremes, such as a change in the direction of lines, exceedingly uneven pressure, extreme irregularity, extreme differences in size, and all extremes in the handwriting are indicators against rhythm. The upper sample of ILLUSTRATION 12 is a very good example of arhythmic forms. The extreme nature of the loops, both in the Upper and Lower Zones indicate this.

It now becomes necessary to evaluate your findings of rhythm according to the four parts. As we have mentioned before, the highest evaluation figure that we can award a handwriting would be 1 and the lowest would be 5. Let us, as an example of rhythm, evaluate the handwriting shown in ILLUSTRATION 12, the lower sample marked B. As we said before, this is the handwriting of a 50 year old woman. The evaluation figure for the first part of the rhythm, which is to determine the harmony of the writing impulses, should be 2. You may ask me why not 1, if we emphasize that this is a very rhythmic handwriting. The answer is that it is unlikely that you will ever come across so perfect a pattern that you can call it 1. It may be very possible that a pattern as you see in ILLUSTRATION 12-b could be even more harmonious.

The second part of rhythm is dealing with the distribution of space, and here again, the judgement should be 2. It is well distributed as far as margins are concerned, but we must also recognize that some of the spaces between lines are not sufficient, and the lines touch, from one into the other. This is the reason why we would not give it a No. 1.

The third part of our examination deals with the rhythm of forms. The forms that you see in this sample are in no way extreme, and again the figure for this evaluation is 2. The reason it is not 1 would be the extended Middle Zone letters into the Upper Zone. This is slightly disturbing to the rhythm of form.

The fourth and final part for determining the rhythm is looking for extremes. It is quite obvious that it would be rather hard to find extremes in this handwriting, although a close examination of some letter formations in the Middle Zone will cause you to judge slightly less than the maximum, making it again a No. 2.

Now you have four times the Figure 2. If you add these you come up with 8. You understand that not always will the figure be a round number, as in this case. As you have four parts to rhythm, you now must divide the Figure 8 by 4, which will give you an overall average for rhythm of 2. This figure 2 now represents the first factor for the evaluation of the intelligence of the writer in Sample 12/b. We will come back to the same sample after discussing the four other steps in the style evaluation.

THIS COMPLETES LESSON VI. PLEASE REFER TO THE INSTRUCTIONS ON YOUR TEST PAPER FOR LESSON SIX.

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STUDENT NAME AND ADDRESS

_____
_____
_____

INSTRUCTION SHEET AND TEST FOR LESSON VI

1. With Illustration 12 in front of you, listen to the tape recording at least twice.
2. Read the Study Guide carefully after listening to the recording.
3. Write any questions you have about the lesson on the reverse side of the sheet.

TEST FOR LESSON VI

Complete the test without use of the Study Guide. Circle the correct True or False answer on the right side of the page.

1. The abilities of an individual in a certain field can be measured by the Style Evaluation test. T F

2. There are five steps to Style Evaluation. Name them.
   A. _____
   B. _____
   C. _____
   D. _____
   E. _____

3. Troops marching, or the ticking of a clock can be said to be rhythmic. T F

4. There are five steps to evaluation of rhythm. T F

5. A writing impulse occurs from the time you put your writing implement on the paper until you lift it off. T F

6. Air strokes are not part of the writing pause. T F

7. Harmonious writing impulses must show similar intervals, and produce a wavy movement. T F

8. Rhythm should include harmony of all spaces. T F

9. Overlong upper or lower loops are permitted as long as the small letters are regular in size. T F

10. Extreme differences in size of capital letters and the rest of the writing produces an inharmonious pattern. T F

11. Letters can reveal a rhythmic or a non-rhythmic form. T F

12. List five extremes in handwriting.
   A. _____ C. _____
   B. _____ D. _____
   E. _____

Now find specimens of writing for the types of harmony and inharmony of rhythmic forms discussed in Lesson VI.

RETURN THE TAPE WITH YOUR TEST PAPER TO THE ABOVE ADDRESS.

STUDY GUIDE VI

STYLE EVALUATION

This is a test to determine the overall intelligence of the writer, not his abilities in a certain field.

There are 5 steps in Style Evaluation. They are as follows.

1. Rhythm
2. Symmetry
3. Creativeness
4. Legibility
5. Speed

The first step is a discussion of the four parts of RHYTHM. Rhythm produces similar results in similar intervals. Rhythm must be felt not only seen (example, birds in flight, waves of the sea, stomping of wild horses). Rhythmic composition can remain as long as the basic law of similarity is not seriously disturbed.

EVALUATION OF RHYTHM (1)

Part I

Examination of the writing impulses. A writing impulse is measured from the time you place the writing instrument onto the writing surface until the time you lift it.

The time spent above the writing surface between impulses is called impulse pause - or simply pause. (The air strokes occur in this period of time.)

Writing impulses can be harmonious or inharmonious. The writing impulses do not have to come in an even similar interval, but the exchange of impulses and pauses must be harmonious.

If you follow the writing path of a handwriting, the interchange of these writing impulses and pauses should produce a wavy, rather than a jerky motion.

The rhythmic motions and the non-rhythmic motions are both an individualistic expression.

Part II

The distribution of space. There must be harmony of margins (within themselves). Harmony of spaces between lines, words and letters. Also harmony within all spaces. Any disharmony should catch your eye.

Part III

Examination of the rhythm in the forms (letters). Letters can reveal a rhythmic or a non-rhythmic form. Overlong upper or lower loops (in comparison to the rest of the writing) are disturbing to the rhythm of forms. Extremes - differences in the size of capitals and the rest of the writing are also disturbing to the rhythm of form.

Part IV

Searching for extremes in the handwriting. The following extremes are disturbing to the rhythm.

A. Irregular pressure
B. Predominance of one zone over another
C. Extreme irregularity
D. Extreme differences in size
E. Extreme changes in the slant and all extremes in handwriting.

IN SUMMARY

The evaluation of the writer's rhythm consists of four parts. These are:

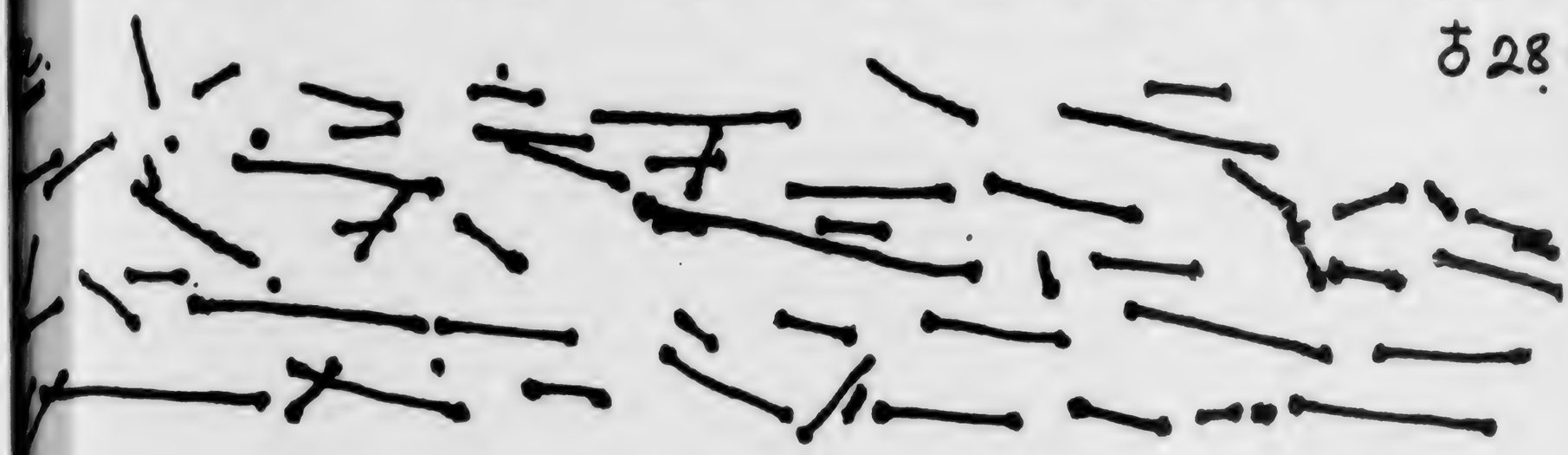
A. Examination of the writing impulses.
B. The distribution of space.
C. Examination of rhythm of forms.
D. Searching for extremes.

Rhythm is only one part in the overall STYLE EVALUATION, and as such carries 1/5 percentage in the total evaluation for intelligence.

* * * * * * *

All 3 are in paperback editions
it interesting to compare the
looks to the literature of the era, esp
which middle class as in the Updike for
example. Their ages, hopes & goals are so much

♂28R



Although basically an outgoing,
warm, friendly, amiable nature-
la reticent and reserved. Can
hide her emotions well -- so
at times she lacks emotional
stability and can be moody
and unpredictable. Mature.

♀50R

11. 12.

GRAPHOLOGY
Beginner's Course

Felix Klein

LESSON VII

Now we continue the discussion of Style Evaluation.

STEP TWO - Our second step in determination of the writer's style evaluation is SYMMETRY. Symmetry defined the way we use it in Graphology is: Symmetry is the proper ratio, or the proper proportion between the three zones. For the purpose of finding the relationship between the three zones, we must measure the Middle Zone first. This gives us our basic measurement. For instance, the letter A or M would be a good letter to use as a criterion of size. The height of such a letter would be considered as one unit. Once we have established the size of one unit for the writing we are examining, we look at an Upper Zone letter such as the letter L. In a symmetrical handwriting the size of this letter should be three units, or 3 times the letter A. The Lower Zone letters, as for instance the letter G, should be 2-1/2 times the letter A. The letter F, which extends into the three zones, should be 4 times the letter A. This is the ratio for the male handwriting. In short, the ratio for a male handwriting is 1:3:2-1/2:4.

The ratio for an average female writing would be slightly different: 1:2-1/2:3:3-1/2. There is also an indication in the figures that the average female writing is smaller than the average male writing. It is now evident that the symmetry of a handwriting can be determined by measuring. Any deviation from the normal ratio as established here would have to be considered again as part of the style evaluation.

The degree of the closeness of the ratio between the three zones would determine the valuation figure you would want to put on symmetry for the purpose of establishing the intelligence of the writer. Let us look at ILLUSTRATION 12/b. As we said before, this is the handwriting of a 50 year old woman. It is a little difficult to measure the Middle Zone height in this sample because there is a great deal of variation between the height of the Middle Zone letters. But for all practical purposes this writing looks quite symmetrical, and our evaluation of this indicator for the intelligence would be 2-1/2. The reason it is not any higher would be because of the difficulty in establishing the proper ratio, and therefore, it seems that both the Upper and the Lower Zone are neglected to some extent.

Now we have two qualifying figures for the intelligence of this person. The first one was for the rhythm, which was 2, and now the symmetry, 2-1/2. Now we will go on with the discussion of the style evaluation.

STEP THREE - Is CREATIVENESS. It becomes necessary to establish the way we use this word in connection with Graphology. Usually we use this expression to characterize the ability of a person to create objects of art. This is not the meaning we give this word in Graphology. Creativeness in Graphology is best described by saying that it indicates the purposefulness of the created forms by the writer. There are certain rules to determine the creativeness of the writing.

Rule One - This is simply that a school type writing, regardless of how well it is done, is not an indication of creativeness.

Rule Two - This rule is even easier to understand. We should not add anything to the school type writing to be considered creative.

Rule Three - Is the important clarification that the creative writer must find a way to simplify the script without the loss of legibility. In other words, the simplification must not exceed the barrier of legibility.

Rule Four - This indicates that any form, to be considered creative, must facilitate the act of writing. When we create new forms in the handwriting, we must be aware of the fact that to make a form that is easier to write will have the effect of making the whole handwriting easier to execute.

Rule Five - This rule deals with the direction of the particular form. We consider it absolutely necessary that a creative form must have a clear move to the right, and never to the left.

Now it becomes evident that for the purpose of establishing the degree of creativeness we must look for simplifications in the handwriting, without the loss of legibility. The fact alone that a form is unusual does not make it creative. Any creative form must not be demonstrative, but truly purposeful. Observing again the sample ILLUSTRATION 12/b, you will see some simplifications in the handwriting. In the fifth line from the top, the second word reads "times." The combination between the T stroke and the following letter I must be considered a simplification. The letter S in the same line in the word "lacks" is also a simplification, and therefore a creative form. Many of the forms here could be very much more simplified without loss of legibility. We, therefore, would give this writing, for the purpose of evaluating the creativeness, the number 3. This 3 represents the absolute medium. Rhythm for this writing was 2, symmetry was 2-1/2, and now creativeness is 3.

STEP FOUR - LEGIBILITY is our next concern for the style evaluation. There was a time when handwriting was used not only for the purpose of communicating, but also for artistic embellishments; for outstanding books and scrolls. This kind of art has been discontinued. We use handwriting today only to convey our thoughts. On the surface it seems quite easy to determine the legibility of a writing. However, there are strict rules to be observed. To simply take a handwriting sample and consider the fact that you are able to read it is not enough. It is necessary to be able to pick any word out of context and read it without benefit of seeing the rest of the sentence.

There are many reasons for writing illegibly. One is haste. People who have never enough time will continually increase

their writing speed, which may then influence the legibility. Some people write and do not care whether their writing is legible. Writers who are unrealistic may show it in their lack of legibility. As we said before, the sole purpose of handwriting today is communication. If this purpose is defeated by an illegible script, the fact that the person writes at all is unrealistic.

My evaluation for the sample in ILLUSTRATION 12/b, as far as legibility is concerned is 2-1/2. Some of the words are hard to read when isolated from the rest of the sentence. You should not have any problem reading this sample in full context, however. It is well to remember that some people have difficulties reading almost any writing, and others can almost read every writing sample. It would seem that either of the extremes mentioned here should find a medium sort of judgement on the legibility.

STEP FIVE - The last step to determine the style evaluation is SPEED. The speed of the writing is a very important part of the handwriting analysis, because we believe that the speed of the writing is an indication for the speed of thought. This means that a person's mental capacity would greatly be indicated by the speed of his writing. There is, however, another consideration necessary; and that is the writing skill. When a child leans to write, the writing skill is not developed as yet. This seems to illustrate that a child must first develop that skill before the mental capacity could be determined from his writing speed. Some people are more apt to develop a writing skill quickly, while others may never obtain any form of writing skill. Also an important factor here is how much practice a person gets in writing. Naturally the more you write, the more your ability to write fluently will increase. People who have little or no opportunity to write will simply have the handwriting of a child, and a proper evaluation of their character through the handwriting would virtually be impossible.

For the determination of speed, we must now consider the capacity of the writing ability, and the amount of opportunity a person has to write. Both these considerations have a direct influence on the writing speed. We will show you how to determine the speed of a writing. Suppose you find a handwriting sample of high speed. You will not be concerned with the writing skill or writing opportunity, because even if the writer had any difficulties in these areas, he was obviously able to overcome them. Should a sample show slow speed, it then becomes important to see if the person has enough writing skill and if he has enough opportunity to write. Both these criteria are often difficult to determine. The more practice you have with handwriting, the more you will be able to discern the lack of writing ability from the lack of opportunity to write. The increased use of the typewriter is a factor in this consideration also. Some businessmen do not even write little messages, they talk into a recorder or dictaphone. Many of them do not even sign their own checks or letters.

Now we will discuss signs that indicate speed in the handwriting.

* I dot in the form of a stroke or a comma, rather than a point, turned to the right is a sign of speed. You can see a specimen of that in ILLUSTRATION 11/2-a.

* The strong move to the right is another indication for speed. Looking at ILLUSTRATION 2, the lower sample is a good specimen for strong extended strokes toward the right.

* It stands to reason that a person writing with a garland, arcade, or thread connection will have a better chance for speed than will a person writing an angle connection.

* Increasing slant in the writing will indicate that a person is writing fast. ILLUSTRATION 11/2-b shows this.

* If the writing sample shows wideness, we can assume there is a tendency toward speed. See ILLUSTRATION 11/2-c.

* The more a person connects his writing the greater the chance for speed. Again, a good example of that is ILLUSTRATION 2, the lower sample. Many of these connections are entirely unorthodox, but quite logical for the purpose of saving time.

* A widening of the left margin can also be a speed sign.

The signs for slowness of the writing are almost the opposite of the signs for speed.

* The I dot accurately formed, as in ILLUSTRATION 11/1-c, is a sign of slowness.

* Handwritings with a strong tendency toward the left would show lack of speed. ILLUSTRATION 2, the upper sample will demonstrate this.

* We have already mentioned in Lesson 2 that the writer of an angle connection needs more time for the purpose of writing.

* The narrowness of the writing, and we speak particularly of the distance between the downstrokes, would also be an indication of slowness.

* If the direction of the long letters in a script remain the same throughout the sample, this may also indicate slowness.

* Disconnected writing, particularly if it breaks after each letter, will take up a lot of time, and this must be considered a slow writing.

* An even left margin requires careful attention, and will be detrimental to speed.

This completes the signs for speed and slowness of the writing. Coming back to the sample that we are evaluating for style evaluation, ILLUSTRATION 12/b, the figure for speed in this writing would be 3. The writing has garland connections, a slightly widening left margin, is fairly wide, but has no difference in the slant of the long letters, and the connectedness and the breaks may be evenly divided.

To review the style evaluation of this lady, we had RHYTHM 2, SYMMETRY 2-1/2, CREATIVENESS 3, LEGIBILITY 2-1/2, and SPEED 3. Now adding these figures will give us a sum of 13. If we now want the intelligence figure for this person we must divide the figure 13 by 5 (which are the Five Steps we have taken for the style evaluation). The resultant figure is 2.6. To give you an idea what that means, you must keep in mind that 3 is the average, and anything in the range of two to three would then be above average. The closer it gets to the figure two, the higher it will be above average. So we are dealing here with a woman that is above average in intelligence.

THIS COMPLETES LESSON VII. PLEASE REFER TO THE INSTRUCTIONS ON YOUR TEST PAPER FOR LESSON VII.

Property of FELIX KLEIN
Certified Graphologist
250 West 57th Street, Suite 2012
New York, New York 10019

STUDENT NAME AND ADDRESS

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INSTRUCTION SHEET AND TEST FOR LESSON VII

1. With Illustrations 2, 11 and 12 in front of you, listen to the tape recording at least twice.
2. Read the Study Guide carefully after listening to the recording.
3. Write any questions you have about the lesson on the reverse side of the sheet.

TEST FOR LESSON VII

Complete the test without use of the Study Guide. Circle the correct True or False answer on the right side of the page.

1. A writing is symmetrical when the proper ratio is maintained in the three zones. T F
2. If the ratio for a male handwriting is 1:3:2-1/2:4, what letters do we use as a unit of measurement?
3. Female handwriting is usually a little smaller than male handwriting. T F
4. School type writing is creative if it is perfect writing. T F
5. Simplification and creativeness are closely allied in Graphology. T F
6. A form is creative if it facilitates writing. T F
7. Beautiful flourishes are considered highly creative. T F
8. If writing is legible, each word should be understood without reading the entire sentence, just as though the word were framed. T F
9. Speed depends on writing skill. T F
10. If I dots were correctly placed and exact, this is a sign of speed. T F
11. A widening of the left margin is a sign of speed. T F
12. Narrow writing is also a speed sign. T F
13. Garlands, arcades and thread connections are associated with slow writing. T F
14. The long letters tend to increase in length in speedy writing. T F

Now find specimens of writing, for the purpose of demonstrating symmetry, creativeness, legibility and speed. Also find specimens demonstrating signs of slowness (one for each).

RETURN THE TAPE WITH YOUR TEST PAPER AND SPECIMENS TO THE ABOVE ADDRESS.

STUDY GUIDE VII

STYLE EVALUATION
(Continued)

SYMMETRY (2)

Symmetry in handwriting exists when the proper ratio is maintained between the three zones.

Ratio for a Male Handwriting

Letter a;	1	unit
Letter l;	3	units
Letter g;	2½	units
Letter f;	4	units

Summarized: 1:3:2½:4.

Ratio for a Female Handwriting

Letter a;	1	unit
Letter l;	2½	units
Letter g;	3	units
Letter f;	3½	units

Summarized: 1:2½:3:3½.

Perfect symmetry is impossible. Overdevelopment of one zone over another disturbs the symmetry. This also pertains to the capital letters.

CREATIVENESS (3)

Because a form is unusual does not make it a creative one. A creative form must not be demonstrative, but truly purposeful. The five steps to determining creativity are:

A. School type writing, even if very well written, is not considered creative.
B. It should not add anything to the writing form.
C. Simplification of the form without loss of legibility.
D. Any form to be considered creative must facilitate the act of writing.
E. Any form to be creative must move to the right, never to the left.

LEGIBILITY (4)

Every word of the handwriting should be legible. Isolate a word without reading the entire sentence. If all words are thus readible, then you can say that the writing is legible.

Some reasons for illegibility are as follows:

A. Speed or haste.
B. Lack of concern for appearance.
C. Unrealistic thinking.

SPEED (5)

Speed depends on the writing skill and frequency of usage and the speed of thought of the individual. Some speed signs are:

A. I dots in the form of a stroke, or a comma.
B. Strong move to the right.
C. Connections, garland, arcade or thread.
D. Increasing slant of the long letters.
E. Width of the writing.
F. Highly connected script.
G. Widening left margin.

Some signs of writing slowness are:

A. I dots exactly placed and shaped.
B. Tendency to the left.
C. Angles in writing.
D. Narrow writing.
E. No change of slant of long letters.
F. Disconnected writing.
G. Even left margin.

Creativity and speed should be companions. Saving time and simplicity are closely related.

* * * * * * * *

GRAPHOLOGY
Beginner's Course

Felix Klein

LESSON VIII

In this lesson we will learn about the slant of the writing. What is slant? It is the angle formed by the downstroke with the base line, measured to the right of the downstroke. ILLUSTRATION 11/3-a shows you the way we measure the right angle. ILLUSTRATION 11/3-b illustrates the upright position. ILLUSTRATION 11/3-c indicates the left slant. Anyone wishing to make their handwriting appear different would first think of changing the slant. For this reason we are discussing the slant now. It becomes necessary to scrutinize every script to determine the genuineness of the slant. This can be done by looking for changes in the slant that do not appear to be natural. A forced slant usually gives the writing an artificial appearance. If you should ever doubt the genuineness of the slant, it would be advisable to disregard the interpretation of it completely.

The right slant is an angle formed by the base line and the downstrokes, measuring from 55° to 85°. Any writing with an angle lower than 55° would have to be considered an extreme, and should not be interpreted with the ordinary rules for slant. The right slant is generally regarded as the degree of compliance, or acceptance of our surroundings. The right slant should be seen in the light of the move towards the right, or the right trend, which we have discussed in the very first lesson. The people using this slant usually have initiative. They are the type of people who will tend to be optimistic in their views. Courage is an attribute of this group of people. They are also likely to be on the idealistic side. This leaning to the right side would also be an indication that they would be able to adapt themselves to various situations. The direction toward the right, as indicated by the right angle, would allow an interpretation of future orientation.

The upright slant is a writing with an angle of from 85° to 95°. There is no possibility for an extreme in the upright position. The area of the angle for the upright slant is a mere 10°, and anything above or below would then be regarded as a left or right slant. It is also noteworthy that the upright slant is not being taught in school, except wherever printing is taught exclusively. It, therefore, can be assumed that people writing in the upright position must have developed this after reaching a more mature age. With the exception of a printed script, the upright can always be regarded as something that was acquired after learning to write with ease. It would seem that to write upright, a person would have developed a certain personality, one who has developed poise, and who is capable of exercising self control. This type of writer lets the mind speak, rather than the emotions. This type of person will be more or less even tempered. He tends to be reserved in nature and must have periods for contemplation and introspection. The

straight upright line in a handwriting is a sort of divider between the past on the left and the future on the right. We feel that the upright stroke indicates the present. So people writing upright can be considered present oriented, which means that they are primarily concerned with the things happening today. They do not feel an affinity to the past, and they are not planning for the future.

The left slant is an angle exceeding 95°. Any angle above 120° would be an extreme to the left and the interpretation would not be as a left slant. There are private schools, particularly girls' schools that teach left slant. Many of the girls in their teens find a writing slant to the left an attractive attribute to their writing. When they are of this opinion, they may go through exercises to acquire a writing with a distinctive left slant. Over a period of time, varying with the individual, this can be achieved as a permanent habit by the writer. This happens almost exclusively with the female writer. It then becomes important to be able to determine whether a left slant is an original expression, or whether it is a learned variation.

ILLUSTRATION 13 will familiarize you with the different variations. ILLUSTRATION 13/a is the writing of a 45 year old woman, right handed. This is a typical example for a genuine left slant. The samples shown in 13/b, and 13/c are good scripts showing an artificiality, which expresses itself in the left slant. The writing shown in ILLUSTRATION 13/d, is from a 30 year old man and this is also a genuine one.

The general indication for a true left slant is the writer's defiance to his surroundings. These are people who tend to be secretive, and in extreme cases even insincere. They are classified as independent people who avoid dependency on others. Their sociability is strictly controlled by their own rules. Again looking at ILLUSTRATION 13/b, you will see a typical person who is strongly concerned with the appearance she projects to the social group she belongs to. The fact that the left slanted writing shows a move to the left would be an indication that this person is past oriented. Many times these writers are strongly attached to things in the past, and they do have a feeling for old customs and rules. Another interpretation for the left slant is a form of restraint. These are people who can control themselves to a point. They may even suffer from a lack of emotional release. If you are unable to determine the genuineness of the left slant it would be better to disregard this indicator altogether. I really want to impress on you that anything in a writing that you are not sure about should not be used as an indicator for doing an analysis. The reason for this is obvious. A wrong interpretation of anything in the writing will necessarily lead to a wrong conclusion. Any character trait can be detected by more than one different indicator. So if you eliminate one indicator, you can still find the particular trait by other means. The

interpretation of extreme left or right slant requires a lot of experience. Each of these writings must be treated on an entirely individual basis. A generalization for such samples is impossible. The ILLUSTRATION 13/e shows an extreme left slant. The arrow points to the first letter, the capital I, which shows you the extreme angle to the left.

In this writing it is an indication of an extreme withdrawal from any human relationships that the person would consider a source for possible difficulty. The sample in ILLUSTRATION 13/f shows an even more extreme slant to the right. Looking at this sample of a 17 year old girl, you should get the impression of a complete imbalance. This portrays a person who is not able to handle her problems in a realistic way. The narrowness in this writing sample confirms the lack of reality.

Our next topic deals with the overextensions of the letter formations into the three zones. It would be much easier to simply discuss the size of the letters or the size of the writing. There is an accepted measurement for the size of the writing in all three zones. A script with an overall length of letters, from the top extensions to the lowest point in the writing should be considered average if they measure 9 mm. The average Middle Zone letters should measure 3 mm. Any script measuring more than 10 mm. in overall length must be regarded large, and writing measuring less than 8 mm. should be considered small. It is, however, important to distinguish between the extensions in the horizontal spheres and the vertical directions. Generally, the extensions to the left and right, or as we may say, the wide script, indicates a person who has a sense for beauty just like the writer that leaves empty spaces. To use the space without too much concern about economy is a sign that the person has a sense for aesthetics. If there is a consciousness of form present, or let us say that the width of the writing is combined with good letter formations, then we can deduct that the writer has artistic talents. The width of the writing may also indicate how much imagination the person has. A narrow script should be seen in the light of a left trend, as we discussed in the first lesson. This narrowness can be described as a small distance between down-strokes in all zones. This indicator may often serve as a verification of the introversion that was found in other parts of the writing. It is also an indication that the writer can reason and be critical. The clearness of the writing in combination with the narrow script would indicate objectivity, and a sense for realism.

Extensions over and above the accepted norm for a particular zone must be regarded as a preference for that particular zone. We have discussed preference of the zones in Lesson II.

There is more to be said about simplification in the handwriting. We have already talked about this subject in Lesson VII under the heading "Creativeness." We said in that chapter that the

simplification must be accompanied by legibility if we want to give the positive meaning of simplification to the analysis. When we simplify the letter formations, the formations that we learned originally, we are making it easier to write. Our writing task becomes less complicated. It is not true that the simplification of a writing means a simple character, or a simple-minded person. Almost the opposite is true. The person who has learned to simplify his writing has done so only because of his learning. The learning does not have to be a formally taught acquiring of knowledge. Anything that we learn will in some way have a simplifying effect on our writing. Simplification can also be regarded as the indicator for the intellectual development of the writer. It is, however, most important to keep in mind that the legibility must not be disturbed by the simplifications.

Another consideration is the fluency of the writing. A very fluent writing will increase the value of the interpretation of the simplification. It is also good to watch for efficient letter combinations. Printed capital letters can be simpler than the cursive form. A Greek E is not simpler than the written E. The most important interpretation of the simplification is the fact that the writer has learned something. That he has developed mentally, and that he is in a growth patterr. This has nothing to do with the age of the writer. Simplifications can start in a writing before the age of twenty, although this would be rather unusual, and it can set in at a late stage in life, when people suddenly learn to grow.

It is further possible to compare the intelligence of a person as determined by the style evaluation (as discussed in Lessons VI and VII) with the amount of simplification. By doing this, you may be able to get a picture of the ability of the writer to use the intelligence for the purpose of learning. A person with high intelligence and little simplification may not have had a chance to use his intelligence. On the other hand, a person with a low intelligence and strong simplifications may have learned a lot by applying himself to the fullest extent, often overextending his capacity. These are two extremes, and naturally, there are many degrees of combinations in between.

Looking at ILLUSTRATION 11/5-a, you see a very simplified small letter F which is still legible. The next letter in this illustration (5-b) is a single stroke, which is an acceptable simplification for the personal pronoun I. Combinations of the I stroke, with the following letter,are illustrated in 5-c and 5-d. Omitting a loop, as for instance, in the letter H as illustrated in 5-e, does not reduce the legibility and constitutes a good simplification. The two letters O and F as in the word OF can be blended well together in a simplification demonstrated in 5-f. In ILLUSTRATION 5-e we see that the usage of the Greek E is more complicated than the E we normally write. This, then, would not be regarded as a simplification, but rather the choice of a form,

indicating the writer's concern for the way things look. In other words, he does have a sense for beauty. It must be emphasized that simplification in the handwriting is not a conscious effort on the part of the writer, but rather a development which increases the efficiency, speed and fluency of writing. All these criteria will have a tendency to reduce the forms more and more. This kind of simplification cannot be achieved by simply trying to copy somebody else's script.

ILLUSTRATION 14/a is the writing of a woman which demonstrates the simplifications shown in ILLUSTRATION 11/5-a to 5-e. The very first word, "than" shows a good combination of the letters TH. The same is true for all the TH's in the sample. The first word in the second line, "feel" has a good simplification of the letter F. The next word is "he" where the loop of the H is omitted and simplified by using a plain downstroke instead. The last three lines in this sample all start with the personal pronoun I. This constitutes the utmost in simplification that is possible for this letter. The sample ILLUSTRATION 14/b is typical for simplification that goes beyond the limits of legibility. Many of the words could only be guessed at, and understood only in the context of the entire sample. When this occurs, the expression reduction of form should be used instead of simplification. While the (b) sample is neglectful of the script, the writing in (a) is not neglected, despite the fact that there are so many simplifications in it. A superficial examination of sample (c), will not reveal the many simplifications included there.

To point out a few: printed capitals, omission of upper and lower loops. The T stroke combinations with the following letters, simplification of the small letter I. On the other hand, this script shows a strong sense for form, indicating a talent for expressive art. The sample (d) represents a similar personality to that of sample (c). Again we have simplification, and the most outstanding is the combination of the O and F in the fourth line for the word "of". Form and legibility are not sacrificed in this script.

THIS COMPLETES LESSON VIII. PLEASE REFER TO THE INSTRUCTIONS ON YOUR TEST PAPER FOR LESSON EIGHT.

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STUDENT NAME AND ADDRESS
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_____

INSTRUCTION SHEET AND TEST FOR LESSON VIII

1. With Illustrations No. 11, 13 and 14 in front of you, listen to the tape recording at least twice.
2. Read the Study Guide carefully after listening to the recording.
3. Write any questions you have about the lesson on the reverse side of the sheet.

TEST FOR LESSON VIII

Complete the test without use of the Study Guide. Circle the correct True or False answer on the right side of the page.

1. A right slant is an angle formed by the downstroke with the base line from 55 to 85°. T F
2. The upright slant is an angle from 80 to 100°. T F
3. An extreme right or left slant writing is analyzed with the same interpretations as a right or left slant writing. T F
4. Left slant writing is regularly taught in all schools. T F
5. The accepted normal measurements for letters of the three zones are: 3mm, 6mm, 6mm and 9mm. Indicate which zonal letters fall in these categories and what zone.
   3mm _____ 6mm _____
   6mm _____ 9mm _____
6. Any handwriting in excess of 1mm either above or below the normal measurement is regarded as large or small. T F
7. If a writing shows simplification, creativeness and fluency, then legibility can be sacrificed. T F
8. High intelligence along with learning usually results in simplifications in the letter formations after much writing practice. T F
9. Embellishment is an aspect of creativeness in new letter forms. T F
10. Listed below are traits associated with large and small handwriting. Place an L or an S in front of the trait to indicate its category.
    ___ Realism
    ___ Sense of Beauty
    ___ Modesty
    ___ Independence
    ___ Action
    ___ Enthusiasm
    ___ Introversion
    ___ Objectivity
    ___ Extravagance
    ___ Concentration

Now find specimens of writing for the purpose of demonstrating the three slants, large and small writing, simplification, and if possible, excessive right and left slants.

RETURN THE TAPE WITH YOUR TEST PAPER AND SPECIMENS TO THE ABOVE ADDRESS.

STUDY GUIDE VIII

THE SLANT

The slant is the angle formed by the downstrokes of the Middle Zone letters with the base line.

RIGHT SLANT

Is an angle so formed with the base line from 55 to 85°.

Indications are:

The degree of compliance
Acceptance of the surroundings
Initiative
Courage
Adaptability
Future orientation
Optimism
Idealism

UPRIGHT SLANT (Vertical)

Is writing forming an angle with the base line from 85 to 95°.

Indications are:

Self reliance
Self control
Introspection
Present orientation
Poise
Reserve
Even temper

LEFT SLANT

Is a writing angle over 95°. (Writing which shows a regular left slant, even slightly over 90° must be regarded as a true left slanted writing.)

Indicators are:

The degree of defiance of the writer.
Self restraint
Independence
Secretive
Insincerity
Reserve
Past oriented

Extreme care should be taken to determine the genuineness of the slant since this indicator can be changed willfully, and quite easily.

SIZE OF WRITING

ACCEPTED NORMAL HEIGHTS

Middle Zone Letters
A, E, I, M, N, U = 3 millimeters

Upper Zone Letters
L, B, D, H = 6 millimeters

Lower Zone Letters
G, P, Y, Z = 6 millimeters

The Letter F

This letter extends into all three zones, and should measure 9mm. Any handwriting with measurements in excess of 1mm above or below the normal is regarded as LARGE or SMALL.

LARGE WRITING

Indications are:

Enthusiasm
Sense of beauty
Spirit of enterprise
Sense of independence
Imagination
Sense of action
Extravagance
Artistic
Pride

SMALL WRITING

Indications are:

Realism
Concentration
Objectivity
Modesty
Introversion
Sense of duty

SIMPLIFICATION

Simplification is creativeness. It facilitates the act of writing. It is a positive trait when legibility is not sacrificed. Simplification is an indication of a person's past education (and not necessarily formal education), in every case.

* * * * * * * * *

Dear Sir,

Please analyze my handwr

Thank you.

Stongsville, Ohio 44136

Dear Mr. Hamilton:

I hope I'm not too late

Mr. Klein's analysis—

Your programs are always

very interesting. I enjoy them—

very much.

My very best,

Dear Sir,

Please analyze my

handwriting.

Thank you.

ILL. 13

i did not c
about the c
be can wait at h
it safe to wait.

mind these lei
at them before

nt with.

learning about your losses. Someday
I will become a regular member but
the meantime, I hope to keep in
with you.

Again I say I got a great deal on
your lecture. Also am going to
Tommy & suggest a different print & r

a. b.

The 1962 State Fair was
a great success.

) hereby authorize the
transcribing analyst to
keep this sample of
my writing.

c.

Zenaida last attended
Intermediate School 320 in
Bklyn, @ 16 McKeever Place,
.14 Class C3. Because of her
inability to speak English
on her arrival to this d.

GRAPHOLOGY
Beginner's Course

Felix Klein

LESSON IX

The most important item for discussion in this lesson is Directional Pressure. To start, we must make sure you understand that Directional Pressure has nothing to do with the pressure as discussed in Lesson IV. It rather, indicates a change of the original direction of a supposedly straight line into a curved line. Any horizontal or vertical stroke in the school type forms can be changed to a curved one by an imaginary pressure from one direction. For instance: A T stroke can be bent into a curve by putting pressure on it from above or below. A straight downstroke of the F can be bent to the left or to the right by exerting pressure from the left or the right.

In ILLUSTRATION 11/5-h we see a T that is close to the way we learned it. The T stroke is straight. The next letter in 5-i shows a curved T stroke which looks like a sagging bag. This curve indicates a pressure coming from above, which we will call pressure from above, or simply Upper Pressure.

Then in ILLUSTRATION 11/5-j the T stroke is bent so that the curve looks like an open umbrella. In this case the pressure is coming from below, and we call it pressure from below, or simply Lower Pressure.

ILLUSTRATION 5-k illustrates a normal type F without the finishing stroke. 5-l shows a curve caused by a pressure from the right, which we will call pressure from the right, or simply Right Pressure.

Finally, ILLUSTRATION 11/5-m shows an F with the downstroke curving to the right, caused by a pressure from the left, which is called pressure from the left, or just Left Pressure.

We have now covered four directions from which we can have the Directional Pressure. These four directions have symbolic meanings.

The Left Side of your writing is considered the past, or let us say our relationship toward the past. We mentioned this once before. We also identify the left side with our relationship to our mother. An increased tendency toward the left would indicate that we are overly influenced by the past, or by the mother. If we can identify left Directional Pressure as coming from the left, it would indicate a negative feeling on the past of the writer about something in the past, or in connection with the mother.

The Right Side is the side of the future, and the father. Any pressure from this area will then have to be interpreted

as a fear of the father, or the future, or a feeling of insecurity as far as the future or the father is concerned.

The Top - We identify the direction on the top of the writing with the sky and the unknown. This pressure from above would also be an indication that we are feeling pressured by somebody that we consider above ourselves. This can be a superior in our line of work, or it can be anyone who we feel is exerting pressure. Someone whose influence on us is not welcome.

The Bottom - Pressure from below is the only one that can come from two different zones. It can be related to the Middle Zone, or the Lower Zone. The identification regarding which of these two zones, the Middle or the Lower Zone, applies must be left to other indicators in the handwriting. For instance; strange looking lower loops may indicate to you that there are some difficulties in the sex life, and that in turn may provide enough reason to cause Directional Pressure from below.

ILLUSTRATION 15 demonstrates the four areas of Directional Pressure that we have just discussed. The sample of writing marked "A" shows Directional Pressure from above. You see all the T strokes in a curve, that may remind you of the net that firemen put up when a person wants to jump from a burning building. The comparison here is a good one. The Directional Pressure curves this supposedly straight line, by exerting pressure from above, just as the falling person would put that kind of an impression on the fireman's net. You have another sample for the same kind of Directional Pressure in ILLUSTRATION 15-b.

Lower Directional Pressure is shown in Sample C and D. The T stroke resembles an umbrella, indicating that the pressure comes from below. In the Sample C, the pressure seems to come from the Middle Zone, because this zone is less emphasized, due to the smaller size. On the other hand, Sample D seems to show the pressure from below, coming from the Lower Zone. This is indicated by a disregard for some of the lower loops. It is important to remember that handwritings showing the type of curve that is commonly known as a garland curve, and that resembles a garland, may also show the same type of curve in the T stroke, as shown in ILLUSTRATION 11/5-1. If this kind of curve is prevalent, it could not be regarded as a Directional Pressure, but simply a continuation of the type of formation that is used throughout the handwriting. To say this another way; if you find a handwriting with one form of curve, and then this curve is repeated in a letter in which we can see Directional Pressure, we would have to assume that this curved formation is made by the writer because he is accustomed to forming this curve, and so he continues to do so whenever he has the opportunity. The interpretation then would be in this case, the interpretation related

to the garland, and not the Directional Pressure. The same possibility exists in arcade writings.

Our next topic will be the Capital I. As a rule, it is generally not advisable to put too much emphasis on the interpretation of any single letter. The Capital I, however, must be regarded as an exception, because the I represents not only the writer, but in particular the writer's feeling about his EGO. It should be remembered that this holds true only in the English language, as the I is not a personal pronoun in any other language. Whatever we can find in the capital I must also be found in other parts of the writing. As long as we keep this in mind, we can proceed to look for indications of the ego in the capital I. If as in the I we find in the rest of the writing indications that the writer has to exaggerate his ego qualities, he may possibly do so because of a lack of self confidence.

In ILLUSTRATION 16 in the upper left corner you see a typical example of such a writing. In this case the extension of the letter is strongly toward the left. If the I is out of balance, so you would have the feeling that it would fall over, this would indicate the writer's perspective is out of balance. This is demonstrated in ILLUSTRATION 16-b. Because a small I is used instead of a capital, the indication is that the writer does not possess great ego strength. ILLUSTRATION 16-c shows a sample of such a letter formation. Any angularity in the I should be regarded as a form of rigidity. This is borne out in ILLUSTRATION 16-d. If the I is simplified, the rules for simplification apply. Simplification generaly indicates that the writer had a chance to learn something. This is well illustrated in 16-e. Any distortion in the formation of the capital I would indicate a distorted ego, as shown in 16-f. As you can see, such a distortion can also be seen in the capital B, indicating the same distorted ego.

A highly original person will find a way to also make his capital I original. There is no question about the originality of the capital I in the sample shown in ILLUSTRATION 16-g. The interesting part of this I is the fact that it is done similarly to a printed capital Z, making it possible to perform it without stoppage. This is very clearly shown in the last line of the sample.

A constant change of the form of the capital I would indicate a constant change of the self esteem of the writer. Looking at ILLUSTRATION 16-h, this shows three different forms of capital I in just a few words of the sample. This completes our discussion of the capital I.

Our next subject will cover a discussion of the signature. No words are written as frequently as our signature. It is true that we become more accustomed to writing the signature than anything else in the writing. Because we are expected to write our signature the

same way, the signature is bound to change less than the rest of the writing. For those who have to sign checks, it is imperative to keep the signature as identical as possible, so the bank teller can identify it as your own. This would mean that the signature will not develop as freely as the rest of the writing. There are many people who actually construct their signature, and then practice it until they can do it fluently. This kind of signature usually looks very different than the rest of the writing. The signature then becomes an indicator of what the writer wants to appear to be, rather than what he actually is. The only exception here is the writer whose signature does not differ from his writing. Any extra or fancy embellishments indicate that the person wants to appear "better" than he actually is.

Underlining the signature would be an indication that the writer wants to be important. Encircling of the two names would be a sign of insecurity. It is like putting a protective shield around oneself. If you should find a signature with a stroke crossing out part of the name, or the whole name, this should be a warning to you that the person has inner struggles.

The first name usually is the identification with the writer. The second name represents our identification with the family, or in the case of a married woman, the identification with the husband, or the husband's family. If, for instance, the first name is written very small and the second name much larger, the emphasis would be on the family rather than the writer. This could be a confirmation of an inferiority complex that you could possibly see through other indicators in the handwriting. A larger first name would indicate the need on the part of the writer for recognition, rather than recognition of his family. It does happen occasionally that one or the other name is written on a lower level. This would naturally indicate that the lower name is the one that is less important to the writer. It is a fair rule to assume that the signature, not appearing any different than the writing as a whole, would indicate that the person does not attempt to appear different than he really is. There is a graphological relationship between the left margin and the signature. Both have an implication of the person's desire for appearing in a certain way, rather than to appear as they really are.

The address on the envelope of a letter is also indicative of the character of the writer. Here we are particularly interested in the distribution of the available space. The envelope usually provides more space than is needed to write the address. People who are usually very economical in using space find themselves in a position where they have to waste some of the space on the envelope. Generally speaking, the envelope represents the same areas as we find in the three zones. The upper third of the envelope represents

the Upper Zone. The middle third of the envelope represents the Middle Zone of the writing, and the lower third can be compared to the Lower Zone. The left side is like the left trend.

In other words, the left side of the envelope represents the past, the right side represents the future. Generally, the envelope should be a confirmation of the indicators in the body of the writing.

THIS COMPLETES LESSON IX. PLEASE REFER TO THE INSTRUCTIONS ON YOUR TEST PAPER FOR LESSON NINE.

Property of FELIX KLEIN
Certified Graphologist
250 West 57th Street, Suite 2012
New York, New York 10019

STUDENT NAME AND ADDRESS

_____

_____

_____

INSTRUCTION SHEET AND TEST FOR LESSON IX

1. With Illustrations No. 11, 15 and 16 in front of you, listen to the tape recording at least twice.
2. Read the Study Guide carefully after listening to the recording.
3. Write any questions you have about the lesson on the reverse side of the sheet.

TEST FOR LESSON IX

Complete the test without use of the Study Guide. Circle the correct True or False answer on the right side of the page.

1. Rules for slant of the writing apply in Directional Pressure. T F
2. Pressure from above is seen in how the T is crossed, either as a garland or an arcade-like stroke. T F
3. If there is pressure from below it would indicate the writer has trouble in the intellectual field. T F
4. Maternal influences are indicated when pressure is from the left. T F
5. Right pressure and anxiety and fear of the future go together. T F
6. The way we write the capital I shows how much ego we have (ego strength). T F
7. Great flourishes in the Capital I show that the person has gained facility, but more important, he is modest. T F
8. When the writer uses many forms in writing the capital I it shows he is very original. T F
9. Signature varies only as the writer becomes more adept in writing. T F
10. Embellishments in the signature show how the individual feels about himself. T F
11. If the signature and general body of the writing are the same, it indicates the individual is not pretentious. T F
12. The address on an evelope should conform to the body of the writing, as far as zone (3) indicaters pertain. T F

IF POSSIBLE, find samples of writing that show Directional Pressure. Capital I's in various forms, and signatures and addresses as discussed in this lesson. Indicate what their meanings are.

RETURN THE TAPE WITH YOUR TEST PAPER AND SPECIMENS TO THE ABOVE ADDRESS.

STUDY GUIDE IX

DIRECTIONAL PRESSURE

This involves pressure against a line that should be straight, thereby forcing a curve into the line. Look for this in the T stroke, the F, G, and letter H.

When garlands appear in the writing, and the T strokes have the same kind of formations, proceed with caution. You cannot use the interpretation of the Directional Pressure.

FOUR TYPES OF DIRECTIONAL PRESSURE

(1) Upper Pressure
(2) Lower Pressure
(3) Left Pressure
(4) Right Pressure

Upper Pressure Indicates (1)
Influence from the intellectual
Influence from beliefs
Pressure from those we consider our superiors in intelligence, or avoidance of those of higher intelligence.

Lower Pressure Indicates (2)
Influences from the body
Influences from the financial
Influences from the sexual zone
Pressure from everyday life
Pressure from people of lower intelligence.

Left Pressure Indicates (3)
Fear of the past
Fear of past events
Maternal pressure

Right Pressure Indicates (4)
Fear or anxiety of the future
Possible difficulty with the father
Fear of our fellow men

THE CAPITAL "I"

The pronoun I is used only in the English language. It can reveal how we feel about our EGO qualities.

VARIOUS FORMS OF THE "I"

A. Extension of the "I" with sweep to the left.
Indicates -
Exaggerated ego.

B. "I" out of balance as though it might fall over.
Indicates -
Perspective out of balance.

C. Small "I" used instead of capital.
Indicates -
Lack of ego strength.
Little confidence in self.

D. Angularity in writing "I"
Indicates -
Rigidity. This is usually confirmed in other parts of the writing.

E. Simplified capital "I".
Apply rules of simplification.
Indicates -
Writer has had an opportunity to learn.

F. Distorted capital "I".
Indicates -
A distorted ego. Look for distortion in other capitals.

G. Originality in writing "I".
Indicates -
Person has power of originality in other areas.

H. Using various forms of the "I" in the same writing.
Indicates -
Changing feelings of the self esteem.

SIGNATURE

The signature is written more often than any other words. It should be kept the same for legal purposes of identification. The general writing will develop more freely. A signature practiced for a certain style value can be changed.

Indications are:

A. Signature is different than body of writing.
   Writer wishes to appear different than he really is.
   Shows in embellishments.

B. Underlining the name.
   Shows importance he feels.

C. Encircling two names.
   Indicates insecurity.

D. Stroke through part of one name, or whole name.
   Indicates inner struggle.

E. If married woman writes her first name larger than her last name.
   Indicates she does not think too highly of her husband or his family. If the last name is written larger she gives more importance to her married name and thinks more highly of her husband and his family.

F. If one name is written lower than the other name.
   Indicates the writer places less importance on the name which is written lower.

G. Signature written same as the rest of the handwriting.
   Indicates the writer does not want to appear differently than he really is.

ADDRESS ON THE ENVELOPE

The rules for the use of space apply as for the three zones; Upper Zone, Middle Zone, Lower Zone.

The margins also take on meaning.

Too far to the left or right, has the same significance as in other parts of the writing.

The envelope should confirm indicators found in the body of the writing. These indicators, if found in the body of the writing and on the envelope, will help you interpret the character of the writer.

* * * * * * * *

? " Will you please recom-
a list of books? Or
ood book. Some thing easily
ded by one like me (not
mart ?).

Upper Directional Pressure

Thank you kindly. a

Lower

Directional Pressure.

e we can meet again. If you
uld happen to be vacationing
California at any time I
hope I'll hear from you. C

Have you given any thought
taped lectures / instructions as we
.... I saw

On February 10th I heard
on Alan Douglas' Radio
ogram. b

Mr. Klein what can you
ll me about my handwriting
cluding my health. I am
years old, have worked 44
rs.

Left and Right Directional Pressure

Left

rectional Pressure

realize that you are provi
th letters after the Alan
vers, I would appreciate
analyze my handwritin
am 21 years of age a
Wooster student.

Upper Directional Pressure b

Lower Directional Pressure

d.

Right Directional Pressure

Left Directional Pressure

November 28, 1969

request [illegible]
afford [illegible] c

ILLUSTRATION 15.

world love." To have your guest read it, (forgive me I forgot the exact wording) and thanks so much for many interesting & educational ~~evenings~~ nights.

i am overwhelmed: i feel so completly flattered by your kindness, thank you.

i apologize for my initial thoughts. i truly felt at best, i would receive a standard business reply. i find, on this day of traditional ill omen,

c. ---- "

b/ Felix, I know you but I know absolutely your courses. Could in when you get a ch teach by mail? How

b/ I am enclosing b/ 3. of Dr. Pulver's book. I am learning -- although I hav

What characteristic that I can un

b/

I am very interested. writing science.

d. I would appreciate opinion on my hando

If you honor my s I would be eternally

1 year/mo. 1 pers.

f. and would like pers much to get into your field - could you adv me of possibilities? Bear in mind I mean like you as my teac

I am a Spring Wida

g. I am enclosing a check to cover the cost of a "complete analysis." My twenty-second birthday will be in March. I write with my right hand.

I shall look forward

ILL·16

GRAPHOLOGY
Beginner's Course

Felix Klein

LESSON X

Now that you have had all the elementary information about Graphology, it is necessary for you to make use of it. To do a character analysis for a person requires certain preliminary information. You should always know the sex of the person, the approximate age, and what hand they use. Most of the time it will be sufficient to know the age within ten years. However, it must be considered an exception if you have to do an analysis for a person younger than 20 years. In such a case the exact age is really a necessity.

If you have the choice of asking for the necessary writing sample, you should not do an analysis with less than one page of writing, done on unlined paper. It is, however, advisable to get even more, and it is usually helpful to get samples from previous periods in the writer's life. In this way you will have a chance to compare the present writing with the previous writings, and by observing the differences, you will be able to tell how much the person has progressed, or how well he has developed.

It is also advisable to find out what the purpose of the analysis is. You should write differently when you do a general analysis than if you were doing an analysis for a perspective employee, or for a couple intending to get married. It is not necessary for you to be present when the person produces the handwriting sample. In fact, I believe it is easier to remain objective about a writing when you have not met the person. As you probably realize, we are always influenced by a person's appearance to varying degrees. On the other hand, there is no objection in trying to analyze handwritings of persons you know very well. This will enable you to identify traits known to you through personal contact, with those of the handwriting sample. This is a very good way to learn. Later on you will not need the indications from the outside to find the important qualities of the personality. Going deeper and deeper into the subject will enable you to eventually come up with information about the writer that is never evident through your personal acquaintanceship.

It is also important to avoid being negative about a person. It is your responsibility to find the positive traits, and the abilities of the writer. Then you should very diplomatically talk about the traits you consider to be negative. To illustrate this; it may be necessary for you to tell a person that he is lacking strong willpower. You may say he should make an attempt to improve his ability to act. Or, if you can see from a handwriting that the person is quick tempered, it will be better to write in the analysis that the person expresses himself directly, and that some control would be desirable for him.

As a preliminary step in doing an analysis, it is advisable to first do a GRAPHOLOGICAL WORKSHEET. I will now explain to you how

to proceed in doing this. The handwriting sample in ILLUSTRATION 17 is that of a 72 year old man who uses his right hand for writing. The purpose of the analysis is a general one. The graphological worksheet is already made out for you in ILLUSTRATION 17B. The first group of 10 items are supposed to give you information for the writing of the analysis. On the right side of ILLUSTRATION 17B you find a ruled space with a double line center. This center is for the first 10 informatives, the dividing line between the degree of values you assign to the information in the sample.

As you can see, the center double line is marked "0". The next vertical line to the right is marked +1, the next +2, and +3, and toward the left -1, -2 and -3. This gives you a chance to choose at least 7 different values for each selective and this can be increased by using half points, which would fall between two vertical lines.

Our first item here is the base line. Looking at ILLUSTRATION 17 you will find that the base line is kept very well, particularly considering the age of the writer. Because of these circumstances, we give him a +2 value. As you see on ILLUSTRATION 17B, the first dot is on the horizontal line across from the word "base line" at +2.

Our second item is the Middle Zone. Looking at the sample you will see that the Middle Zone is not emphasized, and not neglected. So we put the dot at the zero point.

Number 3 is the Upper Zone, and here again we do not see any preference, and again we put the mark at zero.

Number 4 is the Lower Zone, and according to the sample, you will see some extended lower loops. Just look at the fourth line from the top, the word "growing", the last G is extended so far that there is a little interference with the Upper Zone of the next line. The extension of the Lower Zone is not strong enough to warrant a full point to the right, and so we give him a 1/2 point value, and you see the dot on the line between 0 and +1.

The next 6 items deal with the type of connections we see in the handwriting sample. Number 5, the garland, can be identified to the right as a strong garland, or to the left of the zero line as a weak garland. Several forms are present that can be considered as mild forms of a strong garland. In the second line from the top, in the word "industry" the N is slightly garland on the bottom. In the same line, the word "includes" has a similar formation. Confirming this, you can look in the third line from the top, the word "ranching" shows a clear garland H. The handwriting as a whole cannot be considered a typical garland writing. However, for the purpose of accuracy, the slight inclination toward the garland should be recorded

here which we did by marking it 1/2 point to the right. As you see on the graph the following line is empty because there are no arcades in this sample. There are some angle connections in this writing. However, we must give consideration to the age of the writer, which allows us to evaluate the angles as a form of strength. Some of the angles, however, must be considered as a lack of proper muscular control. The last word in the seventh line from the top, "machinery" shows the letter l as having a strong angular connection on the bottom. The same goes for the I in the following line in the word "packaging." It is our judgement for evaluation to give this a 1/2 point extension to the right. There is no thread, no double bow and we cannot consider this a school type connection form. So, No. 8, 9, and 10 are left empty.

The next five numbers on the graphological worksheet deal with Style Evaluation. Using the information you have gained in Lessons 6 and 7, we are going to determine the intelligence of this writer by making the Style Evaluation test for the sample in ILLUSTRATION 17. As you can see on the top of the double line above No. 11, the numbers now read 1 to 5, from the right to the left.

A. Our first Style Evaluation test consists of looking for the rhythm.

(1) The rhythm pattern as shown in ILLUSTRATION 17A is very good, as you can see. Our evaluation for this pattern is 2.

(2) Continuing with the determination of the rhythm, we now look at the writer's distribution of space. This is well done in this sample; however, you cannot escape the feeling of crowding on this page of writing, particularly when you observe the lower part of the page. The figure for the distribution of space is 2-1/2.

(3) The rhythm of form is also a good one in this sample. Only a few of the letter formations show a slight disturbance of the rhythm. For instance, in the ninth line from the bottom, the capital R in the word "ranches" seems to be slightly out of proportion. The figure for the rhythm of form is to be 2.

(4) The last factor to be determined for rhythm is the search for extremes. Hardly anything could be called extreme in this writing, and our figure would be 1-1/2, which brings the total for rhythm to 8. Divided by 4, the overall figure for rhythm in the Style Evaluation test is 2.

This figure 2 for rhythm is the 2 that is first recorded on your graphological worksheet. None of the detailed figures can be found there.

B. Our next consideration for the test is the symmetry. With a few exceptions in the Upper and Lower Zone, the symmetry is very good, and the figure for symmetry as recorded on the work sheet is 2.

C. Creativeness is not a strong point in this sample. There are very few simplifications, although some of the capital letters are simplified. Our figure for this is 3.

D. Legibility is also good in this writing, although it is not possible to read each letter by itself. For the Style Evaluation we have given a 2 for legibility.

E. As far as the speed is concerned we have judged this to be of an average nature, and the figure 3 indication is just that.

To the right of the graph of the Style Evaluation you can see how the addition of the five figures, which comes to 12, divided by 5 will give you the intelligence of the man in question, which is 2.4. This represents an intelligence which is quite a bit above average. As you remember, the average would be 3 in Style Evaluation. Every decimal point below would carry a lot of weight in judging the intelligence.

* * * * * * * * *

A. The next group of evaluation points consists of the trait indicators, and there are 15. The numbers are 16 - 30. As you can see on the graphological worksheet, we are reverting to the original marking as on the top.

(1) Number 16 deals with the trends. Judging the indicators for left and right trend, we must say that there are indicators for both, with a slight majority to the right. This is the reason for marking him with a 1/2 point to the right.

(2) Number 17 deals with regularity. At first glance you may not consider this a writing with regularity. The height of the Middle Zone downstrokes, and the width are pretty even. The difference in the angle is noticeable, but because of the age of the writer it would not carry too much weight. Considering all these circumstances, we have given him for regularity a 1-1/2 to the right.

(3) Number 18, pressure, must be regarded as mild primary pressure. We have given him a 1, to the right. Of necessity, the number 19 (weak pressure) is left empty.

(4) The next four indicators speak about margins. All of them are narrow, including the upper margin, which on our copy looks quite large. On the original, however, the name and address was printed, and this was deleted from our copy. Actually, the writer did not leave much of a margin on top.

(5) Number 24 shows the space between lines, and as you can see on the sample, the distance varies. In many plates the lines come so close to each other that the danger of touching each line to the other is strongly indicated, and actually there are places where they do touch. This would be an indication that the space between lines is not sufficient, and the marking on the worksheet is 1/2 point in the narrow column. The space between the words must be considered as of medium standard, and the dot on the zero line indicates that.

(6) Number 26, the right slant, is definitely to be recorded, and the dot is on the right side at +1.

(7) Number 27 deals with the size of the writing, and this sample must be considered as average size, indicated by the evaluation on the zero line. Many of the words give you the impression that there is not enough space between the letters, and so the dot on number 28 is 1/2 point to the narrow side.

(8) The signature is remarkably the same as the writing, and this is indicated by the dot 2 lines to the left.

(9) No vertical or horizontal Directional Pressure can be found in this writing, and so 29 and 30 on the first and second line show the dots on 0.

This completes the explanation of the graphological worksheet.

* * * * * * * * *

Name: Clarence W.V.T. Six: Male Age: 72
Which Hand: Right
Purpose of the Analysis: Personal

Outline for analysis: Considering the age of the writer, the good base line may be the most outstanding indicator. Also the strict, almost rigid regularity will indicate the proper picture for this personality. Next would be high intelligence, and the almost nonexisting margins, not to forget the right slant, and some pressure. The fact that the signature is no different than the writing is also important. The small amount of angularity in the connections in this writing must be regarded as a sign of strength.

The base line, the regularity and the angle connections make a very strong combination. The slight garland can almost be neglected in the face of all the indicators of strength.

* * * * * * *

From the outline, we will now proceed to write the analysis.

THE ANALYSIS

The outstanding quality for this writer is his reliability. To him, proceeding with the proper planning is an important part of his life. He is accustomed to being efficient in all things that he does.

His intelligence is helpful in this respect. He understands and sees the important things that must be done, and he does not get sidetracked by unimportant details. The intelligence also helps him to understand how to conserve his means. He is conservative enough not to waste any of his resources.

Indications here are that this person does not get involved with strict formality, particularly when it comes to business propositions. In his private life he may be more guided by his upbringing, and his behavior with other people would have to be termed as conservative. His attitude towards others will not allow him to deviate too much from the accepted norm. On the other hand, he will be fair with the next person, and the rule that you should not do to others what you would not wish done to you, is one rule of importance to him.

This should not be regarded as meaning that this person is inflexible. He is capable of following rules that he has originally accepted, and he can be described as a person with a strong sense of duty. Whenever there is a job to be done which he feels is important, he will do it with a considerable amount of tenacity. Considering his age, it must be stated that the determination which he shows in the completion of his endeavors is quite remarkable.

In this age group he must be regarded as a rare exception to the rule. His good nature is definitely goal directed. He will not allow others to judge him for his good nature only. His idea is to be judged a strong, forthright person who likes the direct approach.

THIS ENDS LESSON TEN.

Property of FELIX KLEIN
Certified Graphologist
250 West 57th Street, Suite 2012
New York, New York 10019

Student Name and Address

_____

_____

_____

INSTRUCTION SHEET AND TEST FOR LESSON X.

1. With illustrations 17, 17A and 17B in front of you, listen to the tape recording at least twice.
2. Write any question you have about the lesson on the reverse side of this sheet.

TEST FOR LESSON X

Complete the test without the use of any study guide. Circle the correct True or False answer on the right side of the page.

1. It is sufficient to know the approximate age of a grownup person for the purpose of doing a handwriting analysis. T F

2. It is sufficient to know the age of a teen-ager within two years. T F

3. The graphological worksheet is designed to collect the necessary information for doing a handwriting analysis. T F

4. Write an analysis of the handwriting shown below. The man is 63 years old, he writes with his right hand and the original sample was written on lined paper. The pressure is medium primary and because of the small sample you will have to disregard the margins. Use the study guides to do the analysis. A blank worksheet is enclosed. Should you need more space use an extra sheet of paper.

The most important thing to me is to get My son Bob on the right track and to find out What he needs to find himself — and to listen assist him on the right path —

ILL. 17.

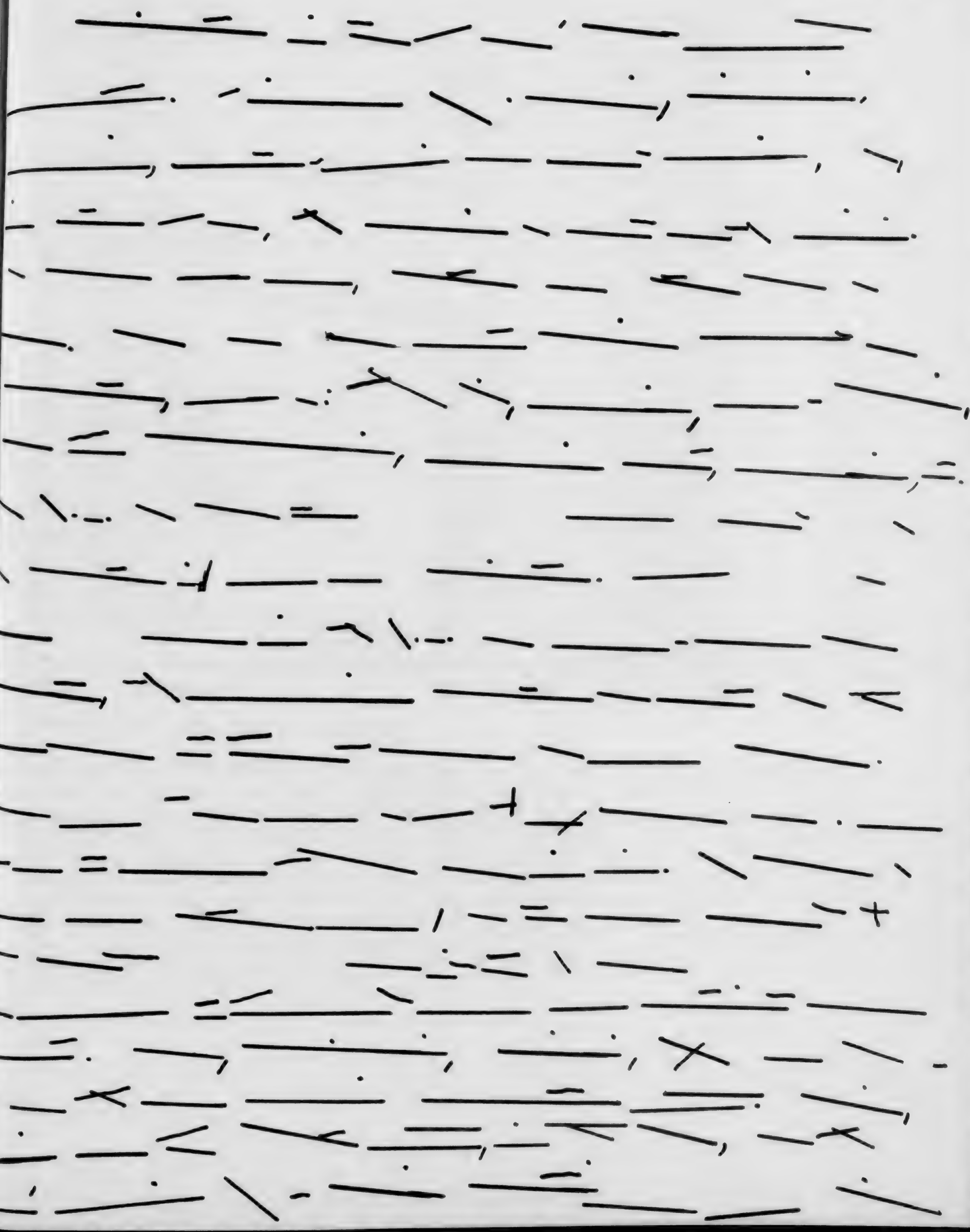
Agriculture is the World's most important industry. It includes crop-farming, dairying, ranching, poultry-raising and fruit growing; or, in other words, the growing of plants and the raising of animals for food, clothing and other needs of Man. There are many related businesses dependent on agriculture, such as: trucking, shipping, farm-machinery, and tool manufacturing, processing plants, packaging, etc. The U.S. has more than 4,000,000 farms, about 4/5 of the country is used for agriculture. About 75% of every 100 farms in the U.S. are family-owned and operated, the remainder mostly are rented by the landowner to tenant farmers or share croppers. Farm Sizes Vary from a few to Six hundred acres. Ranches run up to Several thousand acres in Size. The Number of persons who actually work on the farms amount to only about 7,000,000, but it takes about 10,000,000 other workers to transport, process and distribute farm products. Iowa, California, Illinois, Texas and Minnesota are the five leading agriculture States. China, Russia and the United States, in that order, are the World's leading Crop-growing Countries.

VCV

2R

C.W.V.T. RHYTHM PATTERN

ILL.17A.



Graphological Worksheet. Property of Felix Klein.

Informative Selectives.

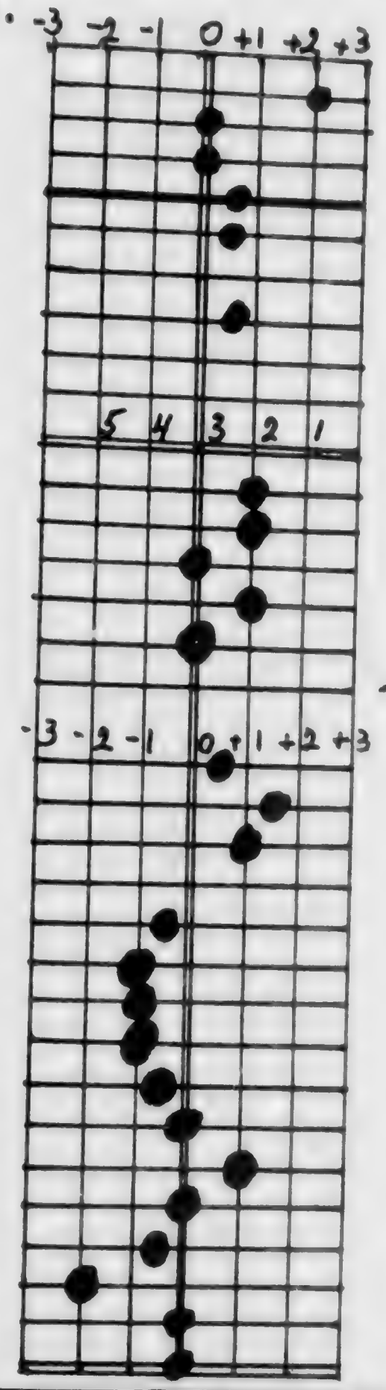
1. Base Line		
2. Middle Zone		
3. Upper Zone		
4. Lower Zone		
5. Garland		
6. Arcade	weak	strong
7. Angle	flat	high
8. Thread		
9. Double Bow	second.	primary
10. Schooltype		

Style Evaluation.

11. Rhythm	
12. Symmetry	
13. Creativeness	
14. Legibility	
15. Speed	

Trait Indicators.

16. Trends	left	right
17. Regularity	irreg.	formal, rig.
18. Pressure	second.	primary
19. Weak pressure	fine l.	dark l.
20. Left margin	narrow	wide
21. Right margin	narrow	wide
22. Upper margin	narrow	wide
23. Lower margin	narrow	wide
24. Space between lines	narrow	wide
25. Space between words	small	large
26. Slant	left	right
27. Size	small	large
28. Width	narrow	wide
29. Signature	no diff.	diff.
30. Directional pressure, hor.	past	future
vertical	upper	lower



2 4
2 5/12
2 10
3 20
2 20
3 —
12

Name: Clarence W.V.T. sex: M. age: 72 which hand: Right

Purpose of analysis: Personal

Outline for analysis: Considering the age of the writer, the good baseline may be the most outstanding indicator. Also the strict, almost rigid regularity, will indicate the proper picture for this personality. Next would be the high intelligence, and the almost non-existing margins, not to forget the right slant, and some pressure. The fact that the signature is no different than t he writing, is also important. The small amount of angular conne ctions that we can detect in this writing must be regarded as a sign of strength. The baseline, the regularity, and the angle connections make a very strong combination. The slight garland can almost be negle cted, in the face of all the indicators of strength.

ILL. 17B

Graphological Worksheet. Property of Felix Klein.

Informative Selectives.

1. Base Line
2. Middle Zone
3. Upper Zone
4. Lower Zone

5. Garland — weak
6. Arcade — flat
7. Angle
8. Thread — second.
9. Double Bow
10. Schooltype

Style Evaluation.

11. Rhythm
12. Symmetry
13. Creativeness
14. Legibility
15. Speed

Trait Indicators.

16. Trends	left	right
17. Regularity	irreg.	formal, rig.
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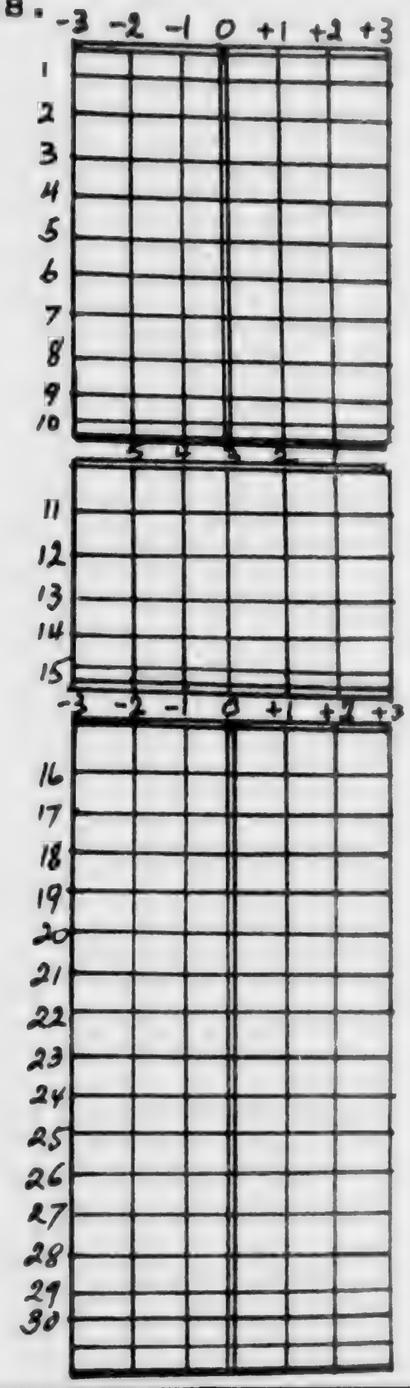
30. Directional pressure, hor.	past	future
vertical	upper	lower



Name: sex: age: which hand:

Purpose of analysis:

Outline for analysis:

INTELLIGENCE IN HANDWRITING

Advanced Course **By: Felix Klein**

If we are going to talk about intelligence, we must first of all know what we and Dr. Max Pulver understand about this word. When we say we understand one subject, we mean in a particular sense. The process of meaningful perception, or the perception of the meaning of a subject is the core of acting intelligently.

The greatness of the intellectual sensitivity depends on the structure of the character of the person. There are two ways of thinking (intellectually) which we will define now.

Analytical Thinking
In the analytical way of thinking, the mind acts as a divider of a whole into its components, or parts.

Empirical Thinking
In the empirical way of thinking, the view of the observer is directed toward the subject and not toward the procedure of thinking. (It depends on experience or observation.)

The Psychology by Associations is only a pseudo-psychology. Part-recognitions are brought to the surface without allowing a systematic, progressive thinking. The thinking process composes, either with its synthesist functions, or it decomposes in its analytical way.

Here are some graphological indicators of components of intelligence in the handwriting.

A. CONNECTED WRITINGS
Here Dr. Max Pulver reminds you that the connected writing indicates a person who is quick in making associations, but this alone is not an indication of intelligence. He does concede, however, that it is a good basis.

B. LETTER FORMATIONS
The individual formation of the letters, particularly the tendency toward the right, is an indication of intelligence. This forward move toward the right is a writing motion which a less intelligent or less purposeful person cannot achieve. A strong rightward motion can sometimes have an aggressively intelligent flavor to it. This type of aggressive intelligence is commonly known.

C. DIMINISHING LETTER SIZES
The analytical form of intelligence manifests itself graphically in diminishing size of the letters within a word, or within one writing impulse.

D. SIMPLIFIED FORMS
This is another graphological indicator of analytical intelligence. The analytical person wants to reach a goal. It is therefore alien to him to spend time on ornamented forms.

E. RIGHT TREND

The strong rightward motion, which we have established as an indicator for the empirical intelligence can have a negative tinge to it. It is graphically seen through a disturbance in the rhythm. The character "contains" the empirical intelligence. The writer, however, cannotget the full use of it because he is so easily distracted.

The negative side of the analytical intelligence finds a person capable of dividing into small parts without making actual use of the division. It's like cutting an apple for the purpose of eating it, and then not doing so. Graphically, this is seen by a tendency to reduce the formation of letters, accompanied by an increased rightward trend.

Finally, we must realize that this strong rightward trend can be an indication of an escape from ourselves. This kind of person delves into the matter for the sole purpose of losing himself. This way only the semblance of intentionality is kept because the prime concern is not to grasp the matter, but to get rid of the "I" under this pretense. Graphically, this can be seen when the overdoing of the forms reaches the level of illegibility.

F. DISTRIBUTION OF SPACE

It has been emphasized that a sense of order is a necessary part of intelligence, but it is only part. The graphic expression of a sense of order in the intelligence will be found in the distribution of space, or in other words, in the correlation between the word bodies and the space around them.

The order in space particularly indicates power of judgement. Enlarged spaces between words, if they are not rhythmical, indicate a disturbance of the logical thinking, or a disturbance of judgement of values. The lack of proper spaces between words indicates the lack of proper understanding of oneself. The writer who lacks graphic spaces simply hasn't got the distance necessary to judge. In most cases this alone must be considered a negative fact with the exception of handwritings of highly creative personalities. These artists have their productive impulses quite irregularly. Sometimes there is such an abundance of creative spurts that this alone must break up any order or rhythm. A typical example of this is the handwriting of Beethoven.

According to Pulver, the thinking by association has some value, but it can never get to the core of the matter. We have established the following points to illustrate this.

1. The thinking (with the help) of associations, or by association. In short, the psychology of associations, does not allow full understanding of the sense of the matter.

2. There are two ways of arriving at the full understanding of a matter through thinking.
   a.) Empirical thinking
   b.) Analytical thinking

3. We understand now that a clearing process is necessary, which makes us sort facts about matters and which can also be achieved by putting parts and information together that were previously divided.

4. We have also learned that keeping order, the sorting in the thinking process, is a basis for the intelligence. We should emphasize right here that the orderly thinking - the keeping of order in our mind - THE LOGIC - does not mean the limit of the capacity of the thinking process. We can, however, say that logic is the prerequisite for any productive thinking.

It is very important for any higher form of thinking to be able to anticipate the possibilities of the outcome. This anticipation, first mentioned in Greek philosophy, is really the basis for the phantasy of our imagination. The experience is only one half of the creative mind. The other half consists mainly of imaginative powers. The graphic expression for this anticipation in the thinking process can be found when the first letter of a word stands by itself, separated from the rest of the word in an otherwise connected handwriting. But also direct logical connections not found in the schooltype are indications for synthetic, productive thinking.

This anticipation of things or possibilities of outcome, or IDEA ATTITUDE, is mainly important for two functional reasons:

1. It gives direction to all useful observations in the positive sciences and gives value to all induction and deduction through discriminating thinking.

2. It is the starting point for all philosophical metaphysics of which the final aim is the recognition of the absolute being.

3. There is a possible third function of the IDEA ATTITUDE. This is the understanding of an individual person. The layman may call this intuition, but wrongly so. (We will discuss this later.)

Now we have reached the upper border of what we call intelligence. When we speak about the general intelligence of our fellow man, we

will be interested in his active attentiveness, if he is quick in understanding, and if his receptiveness is bright, and not only quick. And finally, if he quickly finds the contact to the thinking of others.

Ease of comprehension, expressed by a light, quickly moving handwriting speaks for a mind which adapts itself to reality without much friction. If this speed can be called too speedy, or hasty, we still must consider his comprehension quick, but also flat. Because of the haste the influences cannot penetrate too deeply.

Now we come to the next part of intelligence, SAGACITY. Webster defines this as keenness of discernment or judgement. Sagacity shows sureness in the senseful execution and the intentions derived thereof. Sagacity moves sensefully sure in all matters without having to be hampered by abstract limitations, and is not related to any level of education.

A distinction can be made between practical and theoretical sagacity. These two forms of sagacity differ through the matters toward which they are directed, but not through the degree of sagacity. Sagacity is a gift of nature and can be found in any phase of intellectual development.

The graphical expression may be found in clear sharp strokes at the beginning of a word, and in clear crossstrokes. If the I dots take the form of an Accent Grave (ì) it can be considered an expression of a critical view or of a negative critical tendency.

Intelligence and sagacity both recognize the essential. The procedure is the only difference. Intelligence develops through formative thinking, while sagacity develops through acute, senseful execution.

Translated by Felix Klein from the German book INTELLIGENCE IN HANDWRITING by Dr. Max Pulver.

THE EXPRESSION OF INTELLIGENCE IN HANDWRITING

If we attempt to form a judgement of the intelligence of a writer from his script, our foremost task is to look for the signs of a versatile intellect in the writing. It expresses itself in the moving gesture of a script and is determined more by a sleek rounded shaping of the letters than by angular forms. In a rigid and monotonous script one has to come to the conclusion that the thinking process has limited mobility. Here are some important graphological indicators of what we are discussing.

A. SPEED OF WRITING
This is one of the most important signs to look for. Swift writing speed points to a rapid train of thought, while limited writing speed indicates a slow thinking process.

B. SIMPLIFICATION
This shows that the writer has the ability to recognize the essential. If, at the same time, the proper shape of the letter is well accomplished, the ability for abstract thought can be reckoned with. Contrary to this, a use of complicated shapes, which only dwell on unessential parts of a letter, point to a writer whose grasp of the inherent is limited. This may stem from a lack of logic, but it also may indicate getting lost in matters of secondary importance and the inability to form a valid judgement.

C. INDIVIDUALITY OF LETTER SHAPES
This gives witness to independent, original thought and impartial judgement. Clinging to the school method with little originality in the handwriting brings the stereotyped thinker into focus.

D. SMALL FINE-JOINTED FORMS
We may establish that these forms give witness to organized thought and the ability to understand delicate details. Large, crude forms indicate an uncultured intellect and a lack of sensitivity of the mind. The flow of thought in the form of logical deduction symbolizes itself in the connective writing. Limited connection points toward spontaneous ideas, whose usefulness depend on the intellectual level of the writer.

E. MEASURED FULLNESS
Fullness of the script points to a conceptive faculty and observation, excessive fullness indicates an expansive imagination.

F. MEASURED MEAGERNESS
This stresses a healthy realism; excessive meagerness tells of little intuition, a lack of conception and a sober and dry thinking process.

G. A CLEAR AND SYSTEMATICAL ARRANGEMENT
This corresponds with intellectual clarity; disorderly arrangement of the script, line entanglements and at the same time, illegibility point to obscure, or even confused thinking.

Measured sharpness of the script is employed by a marked intellect; pasty writing and irregular pressure relate to the influence that experiences of the instincts have on the thought process.

Care in the execution of the individual strokes points to accuracy and precision also in the thinking process. Negligent writing betrays disregard and indifference in thinking, as well as in the working performance.

This method of examining a script throws light on the complexity of determining the quantity and quality of intelligence. A division of these facts is in order to gain an insight into the thinking processes and the efficiency of the intellect. The general, vague distinction of "intelligent" or "not intelligent" becomes worthless, since thinking processes may simultaneously contain positive as well as negative traits.

This article was translated by Mrs. Eva R. Jacobs from a chapter of the German Book WIR DEUTEN DIE HANDSCHRIFT by Dirks Gottschalk.

INTUITION

Advanced Course By: Felix Klein

The functions of INTELLIGENCE and SAGACITY have nothing in common with the function of INTUITION. The term is very often misused. We often identify "having a good feeling for something" with intuition.

Intuition is not an act of intelligence. It is not based on sense for factual matters. It is not a form of understanding in line with other comprehensions. It is not equal to having ideas, for instance on the basis of combinations of which the singular components are not obvious.

Intuition is the intellectual comprehension and the ability to understand clear phenomena and clear meaningful intentions through their self-evident standing in our conscious mind. Intuition needs sureness, it should not be compared with comprehension of an object. Intuition is seeing, not comprehending.

Intuition can do the following: Through its inner sight, or better, through its "throughsight" it can understand complex correlations with one "stroke" in the field of art, the field of sciences, and the field of human understanding. This understanding comes up without previous experience.

The intuitive gift can best be described in the following way: An understanding which remained in the subconscious mind suddenly will be brought to the conscious mind. Most likely there is a remainder of archaic attitude in intuition. Intuition cannot graphically be detected with any degree of certainty. One indication for it is the lack of connections. Wherever this is combined with a lightly moving, colorless writing we can deduct a presentiment, a feeling for the latent, an anticipation of the meaning of a symptom.

In cases of exhaustion and mental retardation and lack of writing skill (as for instance in children or uneducated grownups) a disconnected writing is also present. But the "gestalt" is missing.

GRAPHOLOGY
Advanced Course

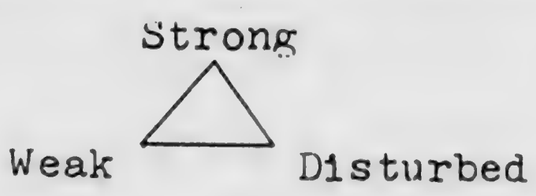
By: FELIX KLEIN

PICTURES OF HANDWRITING

We observe handwriting according to four (4) major pictures. These pictures are:

A. Picture of Motion
B. Picture of Form
C. Picture of Color
D. Picture of Space

Each of the four pictures listed above can, in turn, be classified by three major valuations. It is by these valuations we make our considerations and analyses. The valuations are as follows:



Our first discussion concerns explanations of the three valuations illustrated above. Then we will discuss how they affect the four (4) writing pictures of motion, form, color, and space, and how these four pictures are related to each other as well as to the valuations.

* * * * * * * * * * *

STRONG (DISTINCT) PICTURES

The picture is definitely developed above the school type. It indicates the personality of the writer is free, uninhibited and genuine. It seems to impress one as being lively. Distinct pictures are usually not very obvious. They give one the impression of something entirely matter-of-fact and natural. The stronger the picture, the less obvious it becomes.

WEAK PICTURES

The writing picture is in a state of underdevelopment. It is not far above the school type form. No individualistic tendency is shown. Other characters are more developed than this particular characteristic (whichever one we are considering of the four).

DISTURBED PICTURES

To recognize the writing picture as disturbed, it must be neither weak nor strong. Reasons for this could be:

Writing lacking in uniformity
Indications of contradictions
Overdone or artificial
More eyecatching than the weak picture
Handwriting often dominated by the disturbance
(Particularly when disturbance has reached a certain degree.)

* * * * * * * * * * *

Now for our discussion of the four (4) basic pictures themselves, and how they relate to each other.

PICTURE OF MOTION

This is an unconsciously executed picture. Writing is frozen movement. The handwriting is also an exact record of the actual movement executed at the time of the writing. It is the most accurate record we can make. Movement is recognized by:

Strength
Diversity
Steering.

Because movements are restricted to those forms we have learned, our eye is drawn more to the form than to the movement of the writing. We are bound to read the writing.

PICTURE OF FORM

This is a consciously executed picture. It depends on the person's agility in writing. It is the mastery of the art of writing. Movement is in the service of the form to be achieved. The more one becomes accustomed to the form, the more unconscious the giving of the form is, the quicker you write. The more you live the movement. The more sure the stroke becomes. The general flow of the writing becomes more deliberate. Then comes the possibility that the picture of the movement will come into prominence.

The form and movement become intertwined as the form becomes more free, less "drawn", more spontaneous. We don't know where form begins and movement ends in the writing when this is accomplished. This is called "formed movement." When this writing agility is achieved, there is a possibility for a new writing picture to appear which overcomes the movement. A new form level is achieved in the writing. The movement then is only in the service of the form to be achieved. It is not possible to see the form without the movement also at the same time.

PICTURE OF COLOR

The color picture is recognized by the thickness and regularity, or irregularity of the stroke. It is also influenced by the control of ink; that control which tolerates smeariness and blotches. The picture is influenced by different types of writing instruments. Also, how we hold the pen, whether steep or flat, short or long, determines the extent of color in the writing. Whether we use pressure or whether it is regular pressure or irregular pressure is also a factor.

The color picture is also dependent on the writing movement. Strong pressure in writing influences the writing movement as well as the writing color. Contrary to this, a very irregular movement would cause disturbances in the color picture.

The form picture is also correlated with the color picture. The wider the fountain pen is, the fuller the form and color pictures will be. Movement, form and color are strongly interrelated and influence each other.

PICTURE OF SPACE

The preceding three pictures are inseparable. But the spacial picture necessitates a certain quantity of writing. A filled-out form interrupts the space picture. Distribution of the space on available area is both a question of:

Orderliness of the mind
Aesthetic tastes.

These two factors are developed relatively late in life. For some people, however, this development never occurs.

Although a child has a picture of color and movement in his first scribblings, he has no cognizance of the picture of writing or drawing distribution in space. It is during school that he starts to learn of form and to develop a sense of space. Children must be taught to use space sensibly on the page. These difficulties exist even after letter forms are more or less established. Expression in space is dictated by their own individuality, and this individuality develops late in life.

Parts of the space picture are:

Distance between lines
Direction of lines
Formation of paragraphs
Margins

These show the writer's adaptability to space, or the correlation of parts of the writing to each other, and to the whole page. In two words, his optical equilibrium.

These things are not entirely separate from movement, form and color. But irregularity which is disturbance of movement can also influence form, although light disturbances of movement need not influence the form, but rather can be compensated by it.

Irregularity of writing can also be adjusted by spacing. Disturbances of form and color must be very strong before they can influence the picture of space.

Picture of Movement

through Prague to purchase some
crystal. If we leave Yugoslavia
sometime next week, and don't go

Strong

Will you be kind enough
to pass along my thanks
to all those who made
it possible.

Example

with you this weekend; if not
too inconvenient perhaps you will
have a choice for me.

Weak

Hi, it was great to see you
today. You should come out here more
often. We had a nice time talking.
Today I have to go to work. After
leaving it for the Tuileries, a
Corps d'état was arranged. Jerome
had been prepared for the shock in the
long walks of the Prince's tours.

here because I don't know if
you will get it or not.

Disturbed

Picture of Form

through Prague to purchase some
crystal. If we leave Yugoslavia
some time next week, and don't go

I will you be kind enough
to pass along my thanks
to all those who made
it possible.

Strong ↖

with you this weekend; if not
too inconvenient perhaps you will
have a choice for me.

Weak

leave it for the Tuileries, a
Coup d'état was arranged. Opinion
had been prepared for the shock in the
long week of the Prince's tours.

Disturbed ↑

Picture of Color

deeply aware of our many blessings. We are filled with gratitude that we can clearly envision our ideal and throw the power within us move steadly toward it

Strong

It seems as though I am still in England having to write to you when you are within reach by town or phone.

I do think of you very often, but I have been occupied with helping the folks organize the house, it is pretty well habitable now and the family do look forward to having you home.

weak

There are problems with this act of distinctions. In the course of the essay Locke admits that the actual content of our knowledge in this system is relatively small. What knowledge we do have is must be rendered certain. this Locke does very concisely by stating

Disturbed ↑

Disturbed Nature of Space

Dear Sir

Sept 13, 1978

Have been guided in
"Village Voice" Please send
information on tests.

Thanks

Joseph F. [illegible]
[illegible] South
[illegible]
Phila, Pa
19103

TABLES TO DETERMINE THE BRAINWRITING COMPLEXES (INFLUENCES)

BRAIN MOVEMENT CENTER PALLIDICAL INFLUENCES.	BRAIN MOVEMENT CONTROL STRIARDIC INFLUENCES	BRAIN DIRECTION CENTER SUBCORTICAL INFLUENCES	BRAIN DIRECTION CONTROL CORTICAL INFLUENCES
	MOVEMENT AS INFLUENCED BY DIFFERENT BRAIN COMPLEXES		
Hyperkinesia (quickness) Emphasis on movement Abundance of movements Increase of movements Ease of movement Unrestful movement Stormy movements Uncontrolled movements To & Fro initial movements	Hypokinesia (slowness) Diminishing movements Poor in movements Reduction in movement Inhibited movements To and Fro reducing movements	Either more calm Deliberate or tired - plastic movements Lively to dynamic - elastic movements Tendency for to & fro movements	Regulated movements (with diminishing liveliness) Intensity of movement Concentration of mvmts. Predominance of (aimed) singular movements (either as a direct result of cortical kinetic innovation or indirectly as an isolation of the to and fro movement)
	REGULARITY AS INFLUENCED BY DIFFERENT BRAIN COMPLEXES		
Irregularity of the handwriting Fluctuating writing Elements, unevenness Liveliness, expansion Released writing impul.	Difficulty in continuous movements, hesitations Uncertainty, stopping Slackening of writing impulses (corrections, additional piece-ons)	Evenness Regularity of the writing impulses	Guidance of the writing impulses in the sense of preservation or in the sense of gestalt Suppression of instinctive movement slips
	RHYTHM AS INFLUENCED BY DIFFERENT BRAIN COMPLEXES		
Disturbance of writing path & distribu. of coordination, mvmt. slips Driving or hurried movements	Disturbance of writing path & distribu. of coordination, lack of elan Limitation of cursary movements Lack of dynamic tightness	Rhythmic, undisturbed course, good (primary) coordination Use of elastic vibration	Secondary coordination Differentiated and detailed course Mechanical and beat-like course if rhythm is reduced
	FORMS AS INFLUENCED BY DIFFERENT BRAIN COMPLEXES		
Inexact forms Uncertainty of form Disintegration of form Destruction of form Reduced legibility	Reduction of forms Curtailment of forms Poorness of form Rigidity of forms Stereotype forms Schooltype or monotonous or infantile forms	Unpretentious, lively and simple forms Integration of form and movement Softness of form to fluidity of form	Willingness for form A. Form reduction through shortening of writing path with limitation of essential ligatures B. Schooltype, uniform, clear forms, form-strength, exactness, good legibility C. Individuality in form to eccentricity of form style D. Mobility of form to variety overdoing of

PALLIDICAL INFLUENCES	STRIARDIC INFLUENCES	SUBCORTICAL INFLUENCES	CORTICAL INFLUENCES
	SPACE AS INFLUENCED BY DIFFERENT BRAIN COMPLEXES		
Indifference to space Spacial confusion	Insecurity in space (not knowing how to handle) Helplessness towards space To lose one's way in space	Balanced writing or dense writing picture Without individual relationship to space	Individual relationship to space (Space means more than something for one's practical use) or Assault or violation of space or Schematic conventional use of space
	CONTRACTION-RELEASE AS INFLUENCED BY DIFFERENT BRAIN COMPLEXES		
Pallidical releases and contractions Reduction of connections Tendency to thread	Striardic contraction tendency towards expressive angles or expressive arcades or to supported connections	Medium contraction with tendency to, or origin of release	Cortical contraction
	SPEED AS INFLUENCED BY DIFFERENT BRAIN COMPLEXES		
Tendency to expressive speed & connectedness Either expressive height with a tendency to narrowness or expressive width with a tendency to smallness Tendency to right slant and right trend Tendency to expressive differences in length & height of zones General centrifugality, particularly in a small writing Either lack of pressure or uneven pressure - both expressive	Expressive slowness Narrowness - Meagerness Smallness - Upright slant Left slant Tendency to left trend through lack of right movements Tendency to larger spaces between words Tendency to small differences in Upper and Lower lengths General centrepedality (roll in & roll out) Neglect of Upper & Lower Zones Tendency to expressive lack of pressure Occasional pressure congestions Rigidity in pressure Displaced pressure	No extreme indicators Particularly: Medium speed Soft connections (Garlands, soft angles Medium size to larger Vital connectedness) Tendency to small differences between Upper & Lower Zones Moderate fullness, particularly in the Middle Zone Emphasis on longer length Warm & regular color Right slant	Logical, theoretical Div. Smallness, simplification, speed, mostly thread or mobile garlands Lack of pressure, upright, emphasis on upper zone. Ethical Division Tendency to regularity Narrowness & slowness Often upright Always uniforn connections Aesthetic Division Tendency to good division of space & original treatment of space Large, fullness of forms, expressive pastosity Tendency to operate small differences in Upper & Lower Zones

Study Guide 1.

A STUDY OF PSYCHOLOGY FOR THE GRAPHOLOGIST:

PERSONALITY THEORIES

BY: Felix Klein

The fields of psychology and personality theory are strictly separated.

There are four areas of influence on personality theories:

1.) Clinical observation:
(Charcot, Janet, Freud, Jung, McDougall)

2.) Gestalt tradition:
(William Stern)

3.) Experimental psychology:
(Learning theory)

4.) Psychometric approach.

Why was there a split between psychology and personality theory?

1.) Personality theorist have been rebels among psychologists. They allowed intuition and detailed interpretation of clinical testing.

2.) Personality theorist believed in functional orientation! (while psychologist were investigating: imageless thoughts, speed of nerve impulses and localized functions of the brain) Personality theorists were interested why:

a.) Individuals developed crippling neurotic symptoms in absence of organic pathology.
b.) Role of childhood trauma in adult adjustment.
c.) Conditions under which mental health could be regained.
d.) The major motivations that were responsible for human behavior. (Psychology theorists disregarded motivation) (Personality theorists to become interested in motivation were: Freud and McDougall.)

What is Personality?

1.) Personality relates to social skills.
(Can his "personality" result in a positive reaction in a variety of circumstances and with a variety of individuals?)
2.) Personality relates to the impression we create on others
(The stronger the impression on more individuals the higher is the evaluation of the personality.)
("Agressive- submissive- fearful personality".)

Definitions of Personality.

Psychologists have given many definitions of the word "personality." G.W. Allport made a survey and found almost fifty such definitions. Two groups are important to us:

1.) Biosocial definitions.
Similar to popular interpretation-characterizes personality as "social stimulus value". The reaction of others determines the subject's personality.

2.) Biophysical definitions.
Suggests that "personality roots firmly in characteristics or qualities." Personality has an organic as well as a perceptive side. Certain qualities are underlining the personality and these qualities may be objectively described and measured.

Other dfinitions:

Omnibus definition:
The term personality is used in listing everything that can describe a person.

Integretive definition:
Seems to emphasize the integretive or organizational functions of personality.

Adjustment definition:
Finds the most important factor of personality to be the degree of ability to adjust.

Unique definition:
Find the most important point the individual behavior. Also those things that are distinctive- making us different from others and finally

Essence definition:
Indicates that personality refers to the parts that are most representive of the individual.

Concluding: "Personality is defined by the particular empirical concepts which are part of the theory of personality employed by the observer."

Any theory on personality must be consistant of related assumptions concerning important empirical facts which must be so compehensive as to be ready to deal with any human behavior and even be capable of predicting human reactions in any given situation.

More detailed information on the subject can be found:

G. W. Allport: Personality, a Psychological Interpretation. 1937.
" " : Pattern and Growth in Personality, 1961
I. G. Sarason: Personality: an objective Approach, N.Y. Wiley, 1966 .
I. Sarnoff: Personality Dynamics and Develpment, N.Y. Wiley, 1962.

Psychology for Graphologists. By Felix Klein

Henry Murray's Personology.

Henry Murray was born in New York City on May 13, 1893. He made his M.D. at Columbia and after a period in biochemistry he decided to visit Carl Jung in Zurich. Murray wrote about this dramatic visit:

> "The great floodgates of the wonder world swung open, and I saw things that my philosophy had never dreamt of. Within a month a score of bi-horned problems were resolved, and I went off decided on depth psychology. I had experienced the unconscious, something not to be drawn out of books (Murray 1940-pp152-53)".

Back in the U.S.A. he was chosen to teach psychology at harvard University. This institution was committed to unconventional psychology and the founder of this psychological clinic, Morton Price, felt that Murray was the proper choice. Murray was a founding member of the Boston Psychoanalytic Society. A group of young people selected by Murray enabled him to conduct experiments on Freud's theory. He left Harvard in 1943 to Join the Army Medical Corps where he judged men for their ability to serve in dangerous missions. In 1947 he returned to Harvard. He was appointed professor of clinical psychology in 1950 and emeritus professor in 1962. In addition to his deep interest for psychology, Murray showed extended involvement with such contemporary problems as the abolition of war, the creation of a world state, improvement of human relations (also for two people as in friendship or marriage and the creation of a new religion with an emphasis on the positive values.

That Murray is strongly influenced by psychoanalysis is indicated when he writes:

> I visualize (just as I visualize the activity of his internal organs) a flow of powerful subjective life, conscious and unconscious: a whispering gallery in which voices echo from the distant past; a gulf stream of fantasies with floating memories of past events, currents of contending complexes, plots and counterplots, hopeful intimations and ideals. To a neurologist such perspectives are absurd, archaic, tender minded: but in truth they are much closer to the actualities of inner life than are his own neat diagrams of reflex arcs and nerve anastomoses. A personality is a full Congress of orators and pressure groups, of children, demagogues, communists, isolationists, warmongers, mugwumps, grafters, log-rollers, lobbyists, Caesars and Christs, Machiavellis and Judases, Tories and Promethean revolutionists. And a psychologist who does not know this in himself, whose mind is locked against the flux of images and feelings, should be encouraged to make friends, by being psychoanalyzed, with the various members of his household (Murray, 1940, pp161)".

Murray defines personality this way: Personality is the governing organ of the body, an institution, which, from birth to death is ceaselessly engaged in transformative functional operations.

He further explains:

> " A personality at any designated moment of its history is the then-existing brainlocated imperceptible and problematical hierarchical constitution of an individual's entire complex stock of interrelated substance-dependent and structure-dependent psychological properties (elementary, associational, and organizational)."

With regard to these definitions there are, according to Murray, four definite criterions to personality:

1.) Personality is something abstract (although relating to emperical events). It largely depends on the views of the theorist.
2.) Personality refers to a series of events. It is considered ideal if this series remains more or less constant throughout life. Murray says: "The history of personality is personality."
3.) Personality relates both to the constant and repetitous elements of behavior and the new and unique ones.
4.) Personality is capable of organizing and leading the individual. It can provide order, it can encourage integretion of the impulses and constraints.

As to the functions of personality, Murray writes:

> ".... the general functions of personality are to exercise its processes, to express itself, to learn to generate and reduce insistent need-tension, to form serial programs for the attainment of distant goals and , finally, to lessen or resolve conflicts by forming schedules which more nearly permit the frictionless appeasement of its major needs."

Murray thoroughly believes that biological factors are involved in personality. We find that he writes:

> "Personality may be biologically defined as the governing organ, or superordinate institution, of the body. As such, it is located in the brain. No brain, no personality."

Already in 1938, Murray wrote the following with regard to the brain functions as the major criteria for the functioning of personality:

> "...since all complex adaptive behavior is evidently co-ordinated by excitations in the brain, the unity of the organism's development and behavior can be explained only by referring to organizations occuring in this region. It is brain processes, rather than those in the rest of the body, which are of special interest to the psychologist."

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Henry Murray's Personology. (cont.)

Murray speaks of "formulation of personality" when personality is described by a psychologist. This would indicate that personality never is completed but always is in a state of development.
He describes "Serial Programs" as subgoals, eventually leading to a desired end. Also emphasized are "schedules" representing devices for reducing conflict among competing needs. To Murray abilities and achievement are important parts of personality.

Basically Murray agrees with Freud's conception of the Id, the Ego and the Superego. He believed that the Id contains both good and evil impulses but also that the impulses vary in strength with different individuals hence making it more difficult for one person to control them then for onother individual. As to the Ego- it has to arrange schedules it must excercise it's power to select the manner in which other motives are to appear. In Murray's theory just as in Freud's the Superego must be regarded a cultural implant.

Dynamics of Personology.

The focal point of Murray's personology is his emphasis on motivation. The study of man's directional tendencies holds the key to the understanding of human behavior. In order to perceive directionality one must understand such concepts as: need, press, tension reduction, thema, need integrate, unity thema and regnancy.

"Need is a construct (a convenient fiction or hypothetical concept) which stands for a force... in the brain region, a force which organizes perception, apperception, intellection, conation and action in such a way as to transform in a certain direction an existing, unsatisfying situation." (Murray, 1938.)

A need can occur on the basis of:

1.) the effect or end result of behavior
2.) the particular pattern or mode of behavior involved
3.) the selective attention and response to a particular class of stimulus objects,
4.) the expression of a particular emotion or affect, and
5.) the expression of satisfaction when a particular effect is achieved or disappointment when the effect is not achieved.

List of needs according to Murray and short definitions:

Abasement	To submit passively to external force. To accept injury, blame, criticism, punishment. To surrender. To become resigned to fate. To admit inferiority, error, wrongdoing, or defeat. To confess and atone. To blame, belittle, or mutilate the self. To seek and enjoy pain, punishment, illness, and misfortune.

Achievement	To accomplish something difficult. To master, manipulate, or organize physical objects, human beings, or ideas, to do this as rapidly and as independently as possible. To overcome obstacles and attain a high standard. To excel oneself. To rival and surpass others. To increase self-regard by the successful exercise of talent.
Affiliation	To draw near and enjoyably co-operate or reciprocate with an allied other (an other who resembles the subject or who likes the subject). To please and win affection of a cathected object. To adhere and remain loyal to a friend.
Aggression	To overcome opposition forcefully. To fight. To revenge an injury. To attack, injure, or kill another. To oppose forcefully or punish another.
Autonomy	To get free, shake off restraint, brake out of confinement. To resist coercion and restriction. To avoid or quit activities prescribed by domineering authorities. To be independent and free to act according to impulse. To be unattached, irresponsible. To defy convention.
Counteraction	To master or make up for a failure by restriving. To obliterate a humiliation by resumed action. To overcome weaknesses, to repress fear. To efface a dishonor by action. To search for obstacles and difficulties to overcome. To maintain selfrespect and pride on a high level.
Defendance	To defend the self against assault, criticism, and blame. To conceal or justify a misdeed, failure, or humiliation. To vindicate the ego.
Deference	To admire and support a superior. To praise, honor or eulogize. To yield eagerly to the influence of an allied other. To emulate an examplar. To conform to custom.
Dominance	To control one's human environment. To influence or direct the behavior of others by suggestion, seduction, persuation, or command. To dissuade, restrain, or prohibit.
Exhibition	To make an impression. To be seen and heard. To excite, amaze, fascinate, entertain, shock, intrigue, amuse, or entice others.
Harmavoidance	To avoid pain, physical injury, illness and death. To escape from a dangerous situation. To take precautionary measures.
Infavoidance	To avoid humiliation. To quit embarrassing situations or to avoid conditions which may lead to belittlement: the scorn, derision or indifference of others. To refrain from action because of the fear of failure.
Nurturance	To give sympathy and gratify the needs of a helpless object: an infant or any object that is weak, disabled, tired, inexperienced, infirm, defeated, humiliated, lonely, dejected, sick, mentally confused. To assist an object in danger. To feed, help, support, console, protect, comfort, nurse, heal.
Order	To put things in order. To achieve cleanliness, arrangement, organization, balance, neatness, tidiness, and precision.
Play	To act for "fun" without further purpose. To like to laugh and make jokes. To seek enjoyable relaxation of stress. To participate in games, sports, dancing, drinking parties, cards.
Rejection	To seperate oneself from a negatively cathected object. To exclude, abandon, expel, or remain indifferent to an inferior object. To snub or jilt an object.

List of Needs continued.

Sentience	To seek and enjoy sensuous impressions.
Sex	To form and further an erotic relationship. To have sexual intercourse.
Succorance	To have one's needs gratified by the sympathetic aid of an allied object. To be nursed, supported, sustained, surrounded, protected, loved, advised, guided, indulged, forgiven, consoled. To remain close to a devoted protector. To always have a supporter.
Understanding	To ask and answer general questions. To be interested in theory, to speculate, formulate, analyze, and generalize.

Press. While need indicates an inner function determining behavior, press represents the important factors concerning the environment.

1. p Family Insupport
   a. Cultural Discord
   b. Family Discord
   c. Capricious Discipline
   d. Parental Separation
   e. Absence of Parent: Father, Mother
   f. Parental Illness: Father, Mother
   g. Death of Parent: Father, Mother
   h. Inferior Parent: Father, Mother
   i. Dissimilar Parent: Father Mother
   j. Poverty
   k. Unsettled Home
2. p Danger or Misfortune
   a. Physical Insupport, Height
   b. Water
   c. Aloneness, Darkness
   d. Inclement Weather, Lightning
   e. Fire
   f. Accident
   g. Animal
3. p Lack or Loss
   a. of Nourishment
   b. of Possessions
   c. of Companionship
   d. of Variety
4. p Retention, Withholding Objects
5. p Rejection, Unconcern, and Scorn
6. p Rival, Competing Contemporary
7. p Birth of Sibling
8. p Aggression
   a. Maltreatment by Elder Male, Elder Female
   b. Maltreatment by Contemporaries
   c. Quarrelsome Contemporaries
9. p Dominance, Coercion, and Prohibition
   a. Discipline
   b. Religious Training
10. p Nurturance, Indulgence
11. p Succorance, Demands for Tenderness
12. p Deference, Praise, Recognition
13. p Affiliation, Friendships
14. p Sex
    a. Exposure
    b. Seduction; Homosexual, Heterosexual
    c. Parental Intercourse
15. p Deception or Betrayal
16. p Inferiority
    a. Physical
    b. Social
    c. Intellectual

* Adapted from Murray, 1938, pp. 291-292.

Regnant Processes. A regnant process is the physiological byproduct of a dominant psychological process.

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Study Guide II.

Psychology for Graphologists BY FELIX KLEIN

Sigmund Freud's Psychoanalytic Theory.

Psychology emerged as an independent scientific discipline in the middle of last century. Its duty was to analyze the consciousness of the normal human adult. Opposition arose almost immediately and from various directions. One group of psychologists reasoned that direct awareness was due to patterns of configuration rather then the joining of elements.

Freud said, in controversy with conventional psychology, that the mind can be compared to an iceberg. The small part above the water represents the conscious mind while the much larger part below the water could be likened to the unconsciousness. In that unconscious mind we can find:

1.) urges
2.) Passions
3.) repressed ideas
4.) repressed feelings.

These are unseen but vital forces which largely influence and control the conscious thoughts. Freud explored for forty years the unconscious mind through free association. He developed, what is believed to be, the first comprehensive theory of personality.

Sigmund Freud was born in Moravia May 6, 1856 and he died in London September 23, 1939. Almost 80 years of his life he spent in Vienna. He graduated from the medical school of the University of Vienna in 1881 without any intention to practice medicine. He married Martha Bernays and had six children with her. Due to the growing family and the economic necessity he had to go into practiseof medicine, He quickly specialized in the treatment for nervous disorders. To improve his skill he studied a year with the famous French psychiatrist Jean Chacot. Chacot used hypnosis in the treatment of hysteria and Freud tried this also. However, Freud found this method to be unsatisfactory. At that time he heard about a Viennese physician, Joseph Breuer, who used talking about the symptoms exclusively. When Freud collaborated with Breuer he found that the method was satisfartory.(1895). A split between the two men came soon, because they could not agree on the importance of the sexual conflicts as a cause to hysteria. Left to himself he developed the basis for psychoanalysis with his first major work: The Interpretation of Dreams (1900). This, other books and articles brought him to the attention of the whole world and soon he found himself surrounded by such men as Ernest Jones of England, Carl Jung of Zuerich, A.A. Brill of New York, Sandor Ferenczi of Budapest, Karl Abraham of Berlin and Alfred Adler of Vienna. Jung and Adler later seperated from the group and developed their own theories.

Freud divided personality into three parts:

1.) The id
2.) The ego
3.) The superego.

Freud determined that each of the three areas of personality has its own functions, and that it is impossible to seperate them. Any form of behavior is influenced by all three groups to a larger or lesser degree. Never is there one of the three components responsible for one form of behavior exclusively.

The ID.

We are born with the ID. Everything that we inherit is in the Id, our instincts which are part of our heritage. The ID stays in close contact with all body functions. The ID receives its energy directly from the body. The ID does not know objective reality. It cannot accept increased energy comming through external stimulation or internal excitement. This energy, above the toleration level, is felt as tension which the ID automatically reduces what is called the pleasure principle.

This imbalance of the energy level within the ID is effectively counteracted by two processes:

1.) Reflex action
2.) Primary process.

Reflex actions are well known as for instant: sneezing of blinking ones eyes. There are many such reactions within our system, designed to provide immediate relief of tension.

The primary process is much more complicated requiring psychological processes. A typical example is the reaction of seing images of food when we feel hunger, However, the primary processes cannot, by themselves, reduce tension. The image of food cannot still the hunger.

The EGO.

The first function of the EGO is to differentiate between the image and the actual perception. The ID produces the image of food because of the feeling of hunger. The EGO tranposes the image into the world of reality, to provide the food for the satisfaction of the need. The big step from the ID to the EGO is the distinction between the things in the mind and the things in the outer world.

There are two basic principles governing the EGO:

The reality principle tries to hold back tension created by the need until the appropriate means for the satisfaction of the needs are found. It is also a function of the reality principle to forgo, at least temporarily, the pleasure principle until such time when the appropriate objects are found and the tension thereby reduced. The reality principle must distinguish between a true and a false experience. The pleasure principle is only interested in determining whether an experience is painful or pleasurable.

The secondary process' main function is to produce a plan for the satisfaction of the need through realistic thinking. The hungry person, experiencing the need for food is cognitive of a place where he may find food. To look in that place is called: reality testing.
The Ego controls all intellectual functions, all higher mental processes, all augmentation of action, selection of stimuli from the outside world he will respond to and the decisin what instinct will be satisfied and in what way. The EGO cannot exist without the ID. It must be regarded as the organizer of the ID. EGO's sole provider of power is the ID. Another of the EGO's objective is to maintain life and to reproduce the species.

The SUPEREGO.

This third system starts developing in childhood. The parents tell the child what is right and what is wrong and the child registers the result of his actions and the reactions he elicits. One action may get him a reward and another may bring him punishment. In this way the child learns what is "good" and what is "bad". The SUPEREGO then becomes the guardian of traditional values and moralistic attitudes.

There are two subsystems of the SUPEREGO:

1.) The Conscience.
Everything the parents declare as wrong (fortified by punishment) the child registers in his conscience. If a person does something against the established rules registered in the conscience, the conscience retaliates by making him feel guilty.

2.) The Ego-ideal

When we do something for which we previously have been rewarded we register this in the system of the ego-ideal. The person that does something "good" is being rewarded by the ego-ideal by making him feel **proud** of himself.

During the maturing process the control of the parents is gradually replaced by self-control.

There are three major functions of the SUPEREGO:
1.) Attempts to inhibit the impulses of the ID, particularly those of a sexual and/or agressive nature.
2.) Attempts to persuade the EGO to substitute moralistic goals for realistic ones and
3.) tries to persuade the EGO to aim for perfection.

The SUPEREGO seems to be in opposition to the ID and the EGO.
While the EGO simply wants to postpone instinctual gratification the SUPEREGO wants to block it permanently.

The ID, the EGO and the SUPEREGO are working together in the well adjusted person. Although they are governed by different principles they will work in harmony.
Generally speaking:
The ID represents the biological part of personality.
The EGO represents the psychological part of personality.
The SUPEREGO represents the social part of personality.

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Transposing this into graphology:
The ID is to be found in the lower zone.
The EGO may be seen in the middle zone.
The SUPEREGO may be found in the upper zone
There is also a relationship between the right slant and the ID, the upright and the EGO and the left slant and the SUPEREGO.

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During his studies in the medical field Freud observed that it was generally accepted that all energies needed to provide the proper functioning of the body were coming from the food consumed. It was customary to name the energy according to the function it was supposed to perform. It was therefore quite logical that he called the energy needed for the thinking and the memory processes: psychic energy.

It was also well known at that time that energy could never be lost in the cosmic. However, Freud understood that it was entirely possible to produce psychic energy from a physiological source. The reverse procedure is also possible. The area where such transformations are possible is the ID. It is being done through its instincts.

Instinct.

Definition:Instinct is an inborn psychological representation of an inner somatic source of excitation.(Hall-Gardner).

In our daily language we call a psychological representation a wish and a bodily excitation a need.
The wish becomes the behavioral motive. If this is true, the instincts are the basis for personality. The instincts are the force behind the drives; they are also responsible for the direction these drives are taking. We must realize that the instincts exercise at least partial control over our behavior. A practicle example: A hungry person will be strongly influenced by stimuli of food while a person with a sexual "need" will be aroused by erotic stimulation.

An instinct has four different distinctive areas:

1.) Source
2.) Aim
3.) Object
4.) Impetus

The source is the actual need that we instinctively feel.
The aim is to abolish the bodily excitation. In the case of hungry person the attempt must be made to decrease nutritional deficiency by eating food.
Everything that occurs from the moment of the appearance of a wish until the satisfaction can be achieved, falls under the category of the object. Additionally the area of the object also includes the behavioral tendencies caused by the particular wish. In the case of the hungry person, it includes the multitude of preparational activities until final consummation can be achieved.
The stronger the need the stronger the impetus or the force of the instinct. The longer the feeling of hunger has persisted the stronger is the force that carries the hungry person toward food. Should the satisfaction of the hunger be delayed to such an extent that physical weakness sets in, the impetus will not be able to overcome this weakness.

It was established that an instinct demands appropriate action. Once this action is accomplished a reduction of tension is achieved. Looking at it from a different point of view we have to recognize that it is the goal of the instinct to return to a previously established state. Therefore, the fulfillment of the need must be termed: regressive.

The appearance of an instinct and the subsequent counteraction returns the individual to a relative calm. For this reason the instinct may be considered as conservative.

Another aspect of instinct is, what Freud called: repetition compulsion. However, the same expression is also used when the mode of instinct satisfaction does not appear to be appropriate, for instance: a baby sucking its thumb because it is hungry.

If an individual cannot find an object for the satisfaction of his instinctual need he can, if the tension becomes too great, seek another object or even a different kind of object. We call this a substitution or instinct derivation. A baby, seeking sexual gratification will manipulate his sexual organs. If prevented from doing so the child may start playing with his toes. This, however, will not change the need for sexual gratification at all!

We can distinguish between different instincts:
Life instinct encompasses all life preserving functions like hunger, thirst and sex.
The driving force behind the live instinct is called libido.
The area of life instinct that Freud was mostly concerned about was the instinct of sex. There are many areas of the body that can initiate an erotic wish. A collective expression for all these areas is erogenous zones.

Freuds basis for his death instinct was the theory of Fechner which asserts that all organic, living processes have a tendency to return to the inorganic state. In this way it is possible to understand Freud's famous expression:"Das Ziel alles Lebens ist der Tod." (The goal of all life is death.)

An integral part of the death instinct is the agressive drive.
"Agressiveness is self-destruction turned outward against substitute objects."
Both life and death instinct often work hand in hand. The act of eating combines hunger (a life instinct) with destructiveness (a death instinct) represented by biting, chewing and swallowing.
Love is a life instinct capable of neutralizing hate, a death instinct.

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The instincts can be found in the lower zone. Instincts unfulfilled, tend to emphasize the lower zone by in an unsightly way. An imbalance will be obvious. Extreme angularity in the lower loops may also indicate the friction caused by the neglect of the instincts. A possible additional indicator for this may be frictional indications in the upper zone(superego).

Psychology for Graphologists. By Felix Klein.

As mentioned before, the sole source of psychic energy is the ID. It is important to note that the ID uses its energy for the purpose of reflex actions and wish-fulfillment by producing images. The psychic energy is easily transferable and when the need for an action is given the energy is transferred to the EGO and the chain of action begins. The ID is not able to distinguish between objects and images. The EGO must help out. To demonstrate this point: the babies will take almost anything within their reach into their mouth when they are hungry.

The psychic energy to be made available for an action or image is called instinctual object choice. The actual transferal of the psychic energy is called identification.

Because the only way instinctual gratification can be obtained is through the EGO, more and more energy is drawn from the ID. Actually the Ego can then use this psychic energy for other purposes then instinct gratification, for example: Perception, memory, judgement, dicrimination, abstraction and reasoning to a higher level of development.

Psychic energy must also be used by the EGO to prvent the ID from acting impulsively and irretionally. The object choice is also called object cathexis. The controlling forces are called anticathexes. If the ID becomes too insistant upon gratification the EGO builds up defenses which again require psychic energy.

The SUPEREGO receives psychic energy from the ID also. The process is established early in life through the parents or parents substitutes. They transfer to the child what is proper as far as society is concerned. The child receiving that kind of information develops the SUPEREGO. However, the regulating factor is the EGO. Drastic changes of energy distribution are common in the first twenty years of life. The balancing of the available energy supposedly occurs with the maturing process.

Whenever psychic energy gets to be unavailable because of the preoccupation in one of the three areas it is, according to Freud, the work of psychoanalysis to reorganize the interplay of psychic energy between the ID, the EGO and the SUPEREGO.

Anxiety.

The outside world does not only satisfy the needs, it also represents danger. A person's reaction to danger is fear. If there is too much fear which cannot be controlled by the EGO it reacts with anxiety. According to Freud there are three types of anxieties:

1.) Reality Anxiety
2.) Neurotic Anxiety
3.) Moral Anxiety

Reality Anxiety must be considered the basic one. It is the reaction toward danger from the outside.

Neurotic Anxiety is the fear that it may not be possible to control the impulses of the ID, causing the person to be punished

A well developed SUPEREGO causes the growing of the conscience. The fear of ones conscience is called moral anxiety.

Anxiety is a warning of impending danger. Uneffective dealing with anxiety is calles traumatic of which the birth trauma is the earliest one. The baby being born is exposed to influences that he is not capable of handling. Only a very protected period allows the development of the EGO which is capable of dealing with the arising situations.

Freud determined that personality was developing according to four sources of tension:

1.) Physiological growth processes
2.) Frustrations
3.) Conflicts
4.) Threats.

When a child finds that a grown-up person is better equipped to reduce tension then he can, he imitates that person. In the early childhood this outside person usually is one parent. Freud did not like the word "imitate". He felt that "identifying" better characterizes the process. Most of the identifications are done unconsciously.

When a certain object is needed for the satisfaction of an instinct and such an object cannot be found the person seeks a substitute object in order to relief the tension. However, the substitution rarely has the same effect as the real object has. As a result of this there is a buildup of tension. This may cause a definite behavior pattern motivated by this excess tension.

Continuous displacements of object choices which produce higher cultural achievements are called sublimations.

If anxiety is reaching a load too high to be tolerated, the EGO may react with measures that Freud called: defense mechanisms.

Psychology for Graphologists. By Felix Klein.

Defense Mechanisms.

Freud recognizes five types of defense mechanisms:

1.) Repression
2.) Projection
3.) Reaction formation
4.) Fixation
5.) Regression

When a person fears that an object choice may cause too much trouble for him he represses the need. This process of repression is a part of the function of the EGO. However, the item that was repressed returns to the ID. Repressions are capable of interfering with the most primitive body functions. A man may become impotent because of fear of the sex impulse. Many of these repressions occur in childhood and it is most difficult to return them to the conscious mind (EGO) where they could be tested as to their reality.

The process, by which neurotic or moral anxiety is transferred into an actual fear is called projection.

When an impulse produces anxiety a person can, on a conscious level, replace the impulse with its opposite. This process is called reaction formation. Love turns to hate.

If, during the varbus stages of the development of a child toward maturity, the following stage becomes overloaded with anxiety the child blocks the passage to that stage. This is called fixation.

It is also possible to return to a previous stage of development. This is called regression. Both fixation and regression can never clearly produce a complete seperation of the developmental stages. The person will rather react in a childish or immature way. Particularly when he is faced with rejection, his behavioral reaction will tend to immitate a childish form of reaction.

Freud not only had devided personality into the ID, the EGO and the SUPEREGO, he also determined that there are three regions. Consciousness, preconsciousness and unconsciousness. Preconsciousness consists of material which one becomes conscious only when the need develops.

Freud considered the first five years of life as most important for the final development of the mature person.
There are four stages:

1.) The Oral Stage
2.) The Anal Stage
3.) The Phallic Stage
4.) The Genital Stage

Freud believed that the first three developmental stages followed each other closely. Then there is a long period of waiting for the onset of physical changes which would indicate the starting of the final maturing stage, the genital period. He called the first three stages pregenital stages.

The first stage is the Oral Stage. The source of pleasure is the mouth and the eating. Later, when the child has teeth the biting and chewing become additional pleasures. If a person of mature age had difficulties in this period of development he may displace the pleasure of eating into different areas as for instance: the pleasure of knowledge or the pleasure of possessions. A very gullible person could have had difficulties in that period also. Our language recognizes this fact by saying: "He swallows everything!" Because of the extreme dependency in this stage difficulties may lead to extreme dependency in the grownup years. The most extreme symptom of the difficulty in the oral stage is the desire to return to the womb.

Gradually the infant becomes aware of the relief caused by the expulsion of the feces once the pressure upon the anal spincters becomes too great. This signals the start of the Anal Stage. During the second year of life the parents usually start with toilet training. If the mother is too rigid in her method the child may develop a retentive character. The holding back of the feces may influence seemingly unrelated areas and the person may develop obstinancy and/or stinginess. The objection of the child to the rigid method of toilet training by the mother may get the child to expell the feces at the most unopportune moment and later in life may develop character traits like: cruelty, destructiveness, temper tantrums and extreme disorderliness. The mother that pleads too much with the child may implant undue importance to the process, but may also create an air for creativity and productiveness.

When the functioning of the genital organs comes into the foreground the Phallic Stage begins. The child's pleasure in erotic phantasies and masturbation originates the Oedipus Complex. The name comes from the king of Thebes who killed his father and married his mother. Generally speaking the Oedipus Complex is a development of an attachment for the parent of the opposite sex. A child of either sex starts out by the string attachment to the mother due to the dependency. However, during the Phallic Stage the development of the male and the female child is very different.

The male child persists in the love for the mother but starts to hate the father. He fears that the father may castrate him because of the love for the mother. Freud called this the Castration Anxiety. This castration anxiety has the tendency to reduce the desire toward the mother and the boy begins to identify with the father. Freud said that: "The SUPEREGO is the heir of the male oedipus complex."

The oedipus complex in a girl depemds very much on the degree of disappointment when she discovers that she has something "missing". Penis envy is the female counterpart to the castration anxiety. It seems that the oedipus complex is more persistant in girls. The factor of repression of the desire for the father is not so strong. Freud believed that there is bisexuality in every person and biological tests have shown that male and female sex hormons are present in both sexes. This is the basis for homosexuality although this remains latent in most of the cases.

While the pregenital stages are more selfdirected, the genital stage finds the young person being attached to others for altruistic reasons. This period is characterized by different socializing methods, group activities, vocational planning and preparations for the starting of a family. The important single factor of the genital stage is reproduction. According to Freud the genital stage is not a stage in itself but rather a summery of all the previous stages. The final personality depends on the contributions of all four stages.

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Social Psychological Theories.

Alfred Adler.

Alfred Adler was born in Vienna in 1870 and died on a lecture tour in scotland in 1937. He received a medical degree in 1895 from the University of Vienna and started out specializing in Ophthamology (eyes) and later became a general practioner. He finally went into psychiatry. Adler was a charter member of the Psychoanalytic Society and later was to become its president. He too developed different ideas from those of Freud and others in the society. When his views became known, his resignation from the presidency was unavoidable and was followed by a complete detachment from the Freudian group a few month later. He formed a new group which was known under the title of "Individual Psychology". He served in the Austrian Army as a physician and he developed an interest in child guidance upon his return from the service in World War I. An experimental school in Vienna applied his theories on education. In 1935 he settled in the United States and became a professor of Medical Psychology at the Long Island College of Medicine. Of the more than hundred books and articles he wrote the one best known is: "The Practice and Theory of Individual Psychology" 1927.

While Freud believed that personality is mostly influenced by inborn instincts and Jung put a strong emphasis on the archetypes, Adler thought that the governing factor of personality are the social urges. This factor was overlooked both by Freud and Jung and it must be regarded a great contribution to the development of personality theory. Another of Adler's contribution was his theory of the "creative self." If the creative self does not find conditions suitable to develop, it will search for experiences to fulfill the needs for an individual life style. The third criteria emphasized by Adler was the uniqueness of personality. It was Adler's contention that each personality was composed of:
1.) Motives 2.) Traits 3.) Interests 4.) Values
Talking about values he pointed out that it was not sex that was the dominant factor but rather the social one that developed the individual life style. He believed that man satisfies his sexual needs according to the individual life style and not that his sexual needs determine his life style.
The fourth consideration of Adler was his emphasis on the consciousness of perso nality which represented a complete reversal of the theory of Freud.
There are six basic concepts to Adlers's theory:

1.) Fictional finalism
2.) Striving for superiority
3.) Inferiority feeling and compensation.
4.) Social interests
5.) Style of life
6.) The creative self

The fictional finalism comes to Adler from the influence of Hans Vaihinger who declared that man is strongly influenced by purely fictional ideas, characterized by such phrases as: " All men are created equal" or "honesty is the best policy" or "the end justifies the means."

Adler believed that such phrases are of great importance in our relationship toward our own future. Adler did not believe in predestination. He thought that the finalistic attitude was derived from man's fictional goals. The belief that virtuousness will get man to heaven and sinning to hell may be a strongly determining factor for the attitude he takes.

Striving for superiority. The meaning of the word superiority should not bring to mind: distinction, leadership or a high position in society. Adlers contention of superiority is close to the concept of the "self" of Jung. Superiority ment to Adler the full realization of one's potential. He clearly saw that one's physical development must coincide with one's mental one. Everything depends on this! The strive for superiority or perfection is inborn, it is part of life, it is life! It is this inborn striving that carries us from one stage of development to another.

Inferiority feelings and compensation.
Adler was interested to find the reason why one person may develop an inferiority in one organ while somebody else will be afflicted in a different area. At that time he still was a general practitioner. Later he realized that the origin for this phenomena was to be found in heredity or in an abnormal development. Man would often overcome such inferiorities by exercising and training. A perfect example was Demostenes who stuttered as a child and later became the greatest orator. Similar rules apply to feelings of inferiority due to a sense of incompletion or imperfection. Adler did not think inferiority feelings to be something negative. He thought that these conditions were the motivation for improvement. Exaggerated feelings of inferiority may be the result of pampering or rejacting the child. This then would be called: Inferiority complex AND MAY VERY WELL RESULT IN A COMPENSATORY SUPERIOR COMPLEX.

Social Interest in the sense of Adler is not fully described by such components as co-operation, interpersonal and social relations, identification with the group emphathy etc. The social interest must be the goal of a perfect society. Adler wrote: "Social interest is the true and inevitable compensation for all the natural weaknesses of individual human beings." Social interst is inborn. The child from his first day of life co-operates with his mother.

The style of life is developed early in childhood between the age of four and five years. It is the whole personality influencing parts of it. The child already becomes aware of his shortcomings. A dull child will attempt to be outstanding intellectually. Napoleon developed his life style because he was so short and Hitler's quest for world domination was due to his sexual impotence. All this seemed too simple to Adler and he went one step further and found:
The creative self. This was Adler's culmination. This was the concept he was looking for. All the other concepts of personality had to be fitted into this one. The creative self is the combination of one's heredity and one's experience. Adler writes: "Heredity only endows him with certain abilities. Environment only gives him certain impressions. These abilities and impressions, and the manner in which he 'experiences' them-that is to say, the interpretation he makes of these experiences- are the bricks, or in other words his attitude toward life, which determines this relationship to the outside world."

Adler's theory is truly humanistic and very much different from Freud's psychoanalytic theory. The main feature of Adler's theory lies in his belief in man's ability to shape his own destiny.

Adler recognized the importance of the order of birth with regard to personality. The first one, due to his favored position in the family receives a lot of attention. This position changes drastically with the birth of a second child. Before becoming the middle-one, he already has to compete with the first born which makes him ambitious. The third child is the spoiled-one.

Adler also put importance to early child memories in order to determine the personality. A girl, reflecting on her childhood said: "When I was three years old my father.." indicating that she was more interested in the father than in the mother.

Adler traced difficulties in the adult's life style to three factors in childhood.

1.) Children with inferiorities
2.) spoiled children
3.) neglected children

Basically all three groups produce a wrong concept of the world around them with the result of a pathological life style.

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Psychology for Graphologists. By Felix Klein

Erich Fromm.

Erich Fromm was born in Frankfurt, Germany in 1900. He received his PH.D. from the University of Heidelberg. He was trained in psychoanalysis in Munich and Berlin. Erich Fromm was strongly influenced by the writings of Karl Marx. His basic concept deals with the lonliness of man. The title of the book describing the steady increase of man's freedom and man's lonliness is: "Escape from Freedom," (1941). This book was written while the Nazi dictatorship was in progress and explains the need of such a totalitarism. It is the people's need to be led. However, Fromm is quick to point out that no form of society has yet been created that resolves "the basic contradictions of man." He wrote:

"The understanding of man's psyche must be based on the analysis of man's needs stemming from the conditions of his existence."

Actually there are five basic needs of man:

1.) The need for relatedness
2.) The need for transcendence
3.) The need for rootedness
4.) The need for identity
5.) The need for a frame of orientation.

The need for relatedness (or frame of devotion) ("Revolution of Hope", 1968) is created by the loss of animal-like abilities to do instinctively what nature requires. Through his powers of reasoning and imagination man was able to create his own modes of relationship, the most satisfying being the ones based on productive love.

The need for transcendence is man's need to elevate himself above the animal level. He wants to be creative. If he is prevented in this desire he becomes destructive. The opinion that love and hate are only one step apart is thoroughly shared by Fromm. Both love and hate are expressions serving the purpose of selfelevation.

The need for rootedness starts with the dependency of the child to the mother and finds different forms of expression in the mature age. In fact, if this form of dependency remains for too long it must be regarded as an unnatural fixation. In his adulthood man needs to belong. In its highest form, it becomes man's feeling of brotherhood for other men and women.

The need for identity is our ever present desire to be different from others, to be an individual. If we are prevented in this endeavor we are substituting by identifying ourselves with a group or as a citizen with the country.

The need for a frame of orientation is the need to have a steady and consistant method by which the outside world can be perceived and understood. This method can be rational or irrational and very often contains both these qualifications within its framework.

Fromm describes originally five character types:
The productive type is the only positive one. The receptive, the exploitive, the hoarding and the marketing types are to be considered negative. Later Fromm added two more types, the necrophilous, attracted by death and the biophilous, characterized by his love for life.

Fromm is very much concerned with man's relation to society. He proposes four convincing suggestions:

1.) Man has an essential, inborn nature,
2.) society is created by man in order to fulfill this essential nature
3.) no society which has yet been devised meets the basic needs of man's existence
4.) it is possible to create such a society.

Relating to such a society he writes: It is one

"... in which man relates to man lovingly, in which he is rooted in bonds of brotherliness and solidarity....; a society which gives him the possibility of transcending nature by creating rather than by destroying, in which everyone gains a sense of self by experiencing himself as the subject of his power rather than by conformity, in which a system of orientation and devotion exists without man's needing to distort reality and to worship idols." (1955).

He even created a name for such a society: Humanistic Communitarian Socialism.

Karen Horney.

Karen Horney was born in Hamburg, Germany September 16, 1885. She died in New York City on December 4, 1952. Her original training was in the field of medicine also. She wrote: "My conviction, expressed in a nutshell, is that psychoanalysis should outgrow the limitations set by its being an instivistic and a genetic psychology."

She lists ten basic needs, which, due to their irrational way of solving, must be considered "neurotic."

1.) The neurotic need for affection and approval
2.) The neurotic need for a "partner who will take over one's life.
3.) The neurotic need to restrict one's life within narrow borders.
4.) The neurotic need for power.
5.) The neurotic need to exploit others.
6.) The neurotic need for prestige.
7.) The neurotic need for personal admiration.
8.) The neurotic ambition for personal achievement.
9.) The neurotic need for self-sufficiency and independence.
10.) The neurotic need for perfection and unassailability.

Later on Karen Horney listed these ten needs under three categories:

1.) Moving toward people.
2.) Moving away from people
3.) Moving against people.

These three categories seem to be reflected in the three types of slants in graphology.

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Psychology for Graphologists. By Felix Klein

Harry Stack Sullivan.

Harry Stack Sullivan was born Near Norwich, New York on February 21, 1892 and died in Paris January 14, 1949. He acquired his medical degree from the Chicago College of Medicine and Surgery in 1917. After serving in World War I and later in the Public Health Service he became interested in neuropsychiatry due to the influence of William Alanson White. After conducting intensive clinical investigations into schizophenia he opened an office on Park Avenue in New York City.

Sullivan became known for his Interpersonal Theory of Psychiatry which he described as "the relatively enduring pattern of recurrent interpersonal situations which characterize a human life." There was a denial on his part of the possibility of isolating personality. He reasoned that personality can only be understood in an interpersonal situation. An individual cannot exist apart from his relations to other people. Despite the fact that Sullivan gives personality only a hypothetical status, he nevertheless divides it into three parts:

1.) Dynamism
2.) Personifications
3.) Cognitive processes

Dynamism is "the relatively enduring pattern of energy transformations, which recurrently characterize the organism in its duration as a living being." Dynamism is a behavioral pattern which always recurs. It could be public speaking, or it could be thinking or phantasizing. The important characteristic of the dynamism is the factor of recurrance and therefor can be compared to the commonly used expression "habit". Dynamisms are typical of our interpersonal relations. A child being afraid of any stranger is experiencing a dynamism of fear. A man making it a habit of displaying hostility toward one person or a group of people is showing a dynamism of malvolence. The usual reason for the appearance of a dynamism is the fulfillment of a need. However, the dynamism resulting from anxiety is called dynamism of self or self system.

Anxiety is a result of interpersonal relations. Originally derived from the mother, it later occurs in life whenever one's security is threatened. In order to deal with such threats the person develops protective measures and controls over his behavior. In order to avoid to be punished the child will conform to the wishes of the parents. These security measures are the self system. The self system is needed to reduce anxiety but it also reduces one's ability to live constructively with others.

Personification is the image we have of ourselves or of other persons. It is composed of a multitude of experiences with need-satisfaction and anxiety. There is a definite tendency toward a "good" picture if the interpersonal relationship can be identified with some need-satisfaction. Any interpersonal relationship causing anxiety will tend to make the picture a negative one. These pictures are rarely truly descriptive of the people they represent. When we form them we do not take into consideration all the facts and therefor produce the image with inconclusive informations. However, these pictures seem to persist and strongly influence our attitude toward people. A child may very well identify his father with a mean dictator, thereby reducing anxiety. That picture may persist and be transferred to all men and thereby interfere with proper relationships in mature life. Similarly do we form pictures about ourselves. Rewarding interpersonal experiences will produce a "good-me" picture. Interpersonal experiences filled with anxiety will produce a "bad-me" picture of oneself. Going in either direction would have the tendency of detracting from proper selfevaluation.

Personifications that are identical with many people are called stereotypes. Examples for such types in the Western World are: the absent minded professor, the unconventional artist and the hard-headed businessman.

Cognitive processes. According to Sullivan we gain experiences in three different ways:

1.) Prototactic
2.) Parataxic
3.) Syntaxic

Prototactic cognition occurs when the person is in a sensitive state of receptivity. The images flowing through the mind may be entirely unrelated and still can produce a meaningful experience. A typical example for prototactic cognition is the small baby. Prototactive cognition is the basis for the other two forms of cognition.

Parataxic cognition finds a relationship between incidents occuring at about the same time although they cannot logically be related to each other. A famous example is the story of the Czech writer Franz Kafka who described a dog in a fenced-in enclosure. At one time when the dog lifted his leg to urinate a bone was thrown in at the exact moment. The dog related these two incidents (parataxic cognition) and thereafter lifted one hindleg whenever there was a feeling of hunger. All superstitions are examples of parataxic thinking.

The highest form of cognition is syntaxy. When a number of people agree upon a certain meaning for a certain symbol we call this syntaxic cognition. Words and numbers are typical examples. This form of cognition enables people to communicate with each other. Syntaxic cognition produces logical order among experiences.

Sullivan also emphasizes the importance of foresight as part of the cognitive processes. For this man needs the memory of the past and the proper interpretation of the present.

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Graphologically speaking it would appear that the higher style evaluation would indicate a higher ability of syntaxic cognition.

FREUD, JUNG and ADLER
Felix Klein

Because a working knowledge of psychology is essential for handwriting analysis, Felix Klein demonstrated how to correlate classical psychology's most pertinent theories with present-day graphology. Freud's insights into the unconscious, he pointed out, laid foundations which Jung and Adler further articulated along divergent paths, each establishing tremendously valuable principles on human motivation and development.

► Among graphology's most powerful tools is Freud's discovery that one's ability to reach his potential depends on how well the ego apportions energy among the psychic functions called id, ego and superego. *(See C.Schuler's Vol. 15 for review of Mr. Klein's full lecture on this.)* Balanced distribution is the key to higher development. However, by understanding the role of each of id, ego and superego, graphologists can recognize from the writing which function receives too much energy and which too little, thereby pinpointing the imbalance blocking self-realization.

Reviewing each function, Felix described the id as an inborn storehouse of drive energy. Its function is to provide power and impetus to meet the individual's needs. It knows only the tension of energy-build up and then the pleasure of release when the need is met. Not guided by reason -- but by the pleasure principle -- it seeks only the quickest mode of release. Existing on the unconscious level, it operates through imagination and, when triggered by hunger, the id tries to relieve the tension by creating mental images of food, unable distinguish its fantasy from fact.

Powerful and creative as it is, the id would in its innocence likely destroy the individual with such impractical solutions, were it not for down-to-earth guidance from a conscious ego whose primary function is to test reality through purposeful action, tracking down a physical counterpart for the mental image of food, and generally satisfying needs with foresight, planning, organization and reason -- the reality principle.

With the id as our only energy source, the ego must take energy away from this unconscious process to develop attributes which serve conscious ego purposes, such as perception, discretion, judgment, organization and the means to delay tension-release until appropriate means are found. To assist it, the ego creates a superego for restraining impulses that are not appropriate. The superego uses the conscience to create guilt feelings when behavior runs counter to what is approved by authority, and it uses the ego-ideal to create a sense of pride when behavior comports with that lauded by authority.

Developing gradually throughout childhood, the ego is born only when the infant's attention emerges from engulfment in the id, to respond to external reality -- such as its mother. The more secure the infant, the greater its external focus and the stronger the ego's hold on reality. Only strong egos function wisely enough to take and balance the energy between ego development, superego restraint and id spontaneity.

Adult personalities still dominated by the id imply oral-stage insecurity; tend to be impractical, imaginative, requiring immediate satisfactions, incapable of long-term planning, and unlikely to foresee consequences. As with drug addicts and criminals, a poorly guided id may find quickest release of tension only on the level of destructiveness. Id writings emphasize movement; poor spacing shows weak ego organization, and little regularity shows weak superego control.

might now what
do, no money, and
to do something

Marylin Jones
5 Peter Cooper Rd
NYC 10010

By the same token, overly controlled writing shows too much energy given to the superego, due to insecurity in the anal stage, showing mistrust of natural impulses.

My mother was very homesick at first, but she seems to be getting lately. They have met many people and are having a fantastic

As always, if at any time agreement I will work More

The ego that hoards energy is also insecure for it depletes the id to develop mental and manipulative abilities, but never uses these abilities to release the id on a higher plane -- remaining underdeveloped in relationships and emotions. Writings may show fluidity, stunted lower zone and disturbed spacing.

are staying; next Tuesday I go to Nine Penny for lunch and for a walk. Wednesday to Yarina, Thursday to the mountains to climb up. Much love from your Yukiko Heller.

► Swiss psychologist Carl Jung saw in the unconscious mind not just repressed material but universally shared concepts and psychic tendencies, dating back to man's beginnings. Among them, the <u>persona</u> or social masque represents acceptable attitudes, while its counterpart, the <u>shadow</u>, represents socially rejected and repressed desires, personified in dreams as hostile figures. The collective image of woman, the <u>anima</u>, is carried unconsciously in a man's mind, determining his perception of the opposite sex, while the male archetype in a woman's mind is her <u>animus</u>.

To Jung, the ego as center of consciousness must be developed in the first half of life, while the Self as center of unconscious tendencies toward wholeness, should be the focus of the 2nd half.

Jung found that most people emphasized one of 4 psychological functions (thinking, feeling, sensing and intuition) more than the others. Each of these may be <u>introverted</u>, (that is using objective world mainly to serve one's focus on inner world) or <u>extroverted</u> (valuing subjective reality only where it reinforces objective reality). Extraverted thinking types are fascinated by facts, and organize them logically. To introverted thinkers, the fact is less important than its relationship to the thinker's own theories. Both undervalue their emotions. Felix used Alfred Adler's script to show writing traits of the thinker: sober, simplified, small, original, connected, meager lower zone.

Adler →

I was glad that you had been in our society. It would be a great help for me if we could have your help in putting our

The extroverted feeling type (large, garlanded, right-slanted) expresses feelings easily, needs a counterpart and may become dependent; it is harder for the introverted feeling type to show warmth and passion openly and some express their feelings in art. Attachment makes them both past-oriented, seen in left trend. If introverted, the writing is less expansive.

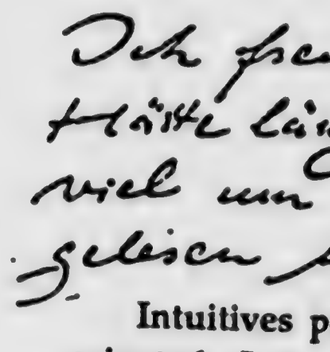
warm,
easy contact →

more it very carefully."
I don't remember when this
saying comes from, but this is
my situation. Thank you for
your invaluable help.

Sensate types adapt so totally to the present, they cannot learn much from past experience. Introverted sensate types are more self-involved and more resentful of criticism. Sensate writing is

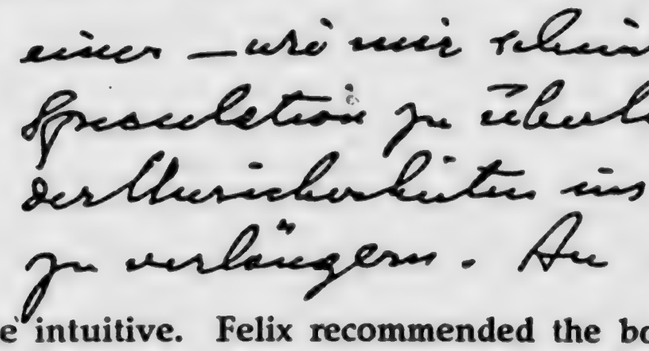
compact, stylized

pastose, compact, can be stylized and has strong lower zone.



Intuitives perceive reality psychically, thriving on new ideas and can be both past and future-oriented. Introverted intuitives tend not to realize their ideas on practical levels, because they are so inner oriented, although others benefit from their insights. Writing is light, rhythmic, connected or disconnected, simplified, full, uneven with extended or original upper zone. Jung's script exemplifies

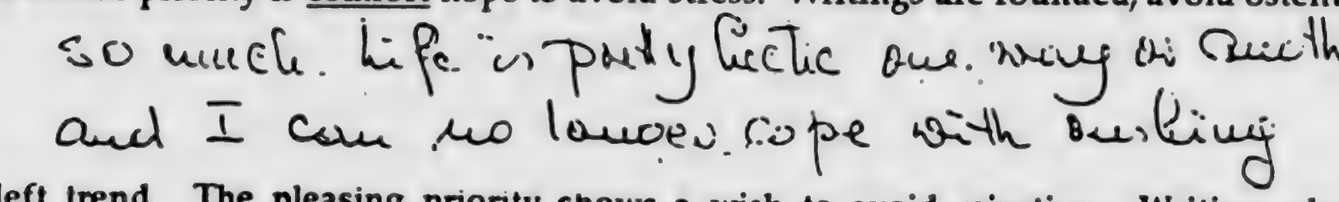
Jung →



the intuitive. Felix recommended the book, *Psychetypes*, by Michael Malone (*See C. Schuler's illustrated reviews of Harry Chase's 2 lectures based on the book -- Vol 3 Reviews and Convention-2 Reviews).*

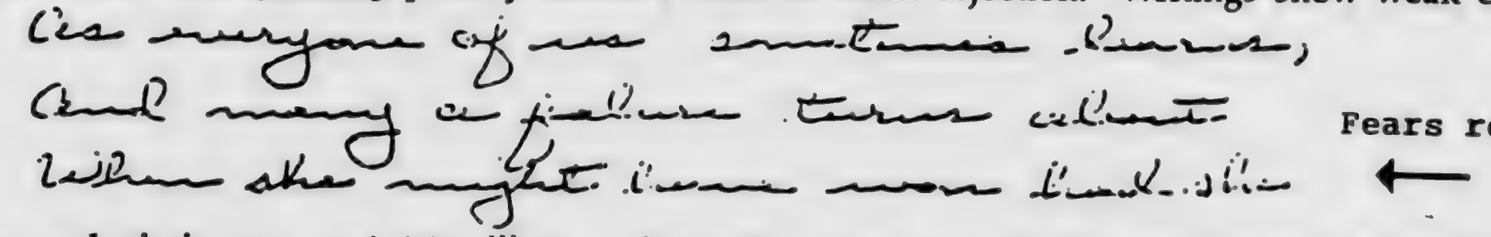
▸ Unlike Freud or Jung, Alfred Adler emphasized conscious will as the deciding force in self-realization. He believed that feelings of inferiority, which he held to be universal, motivated and unified the personality through positive compensation, so that the striving for superiority was pursued ultimately through a life plan modified and elevated by the instinct for social cooperation. Since our attitude toward life determines how we use the building blocks of heredity and environment, Adler felt that it above all determined our relationship to the world.

Others have now created a typology based on Adler's theories. The typology of Priorities, which Felix's master class has adapted to graphology, describes 4 preferences, each of which avoids something unpleasant, and each of which can be expressed positively or negatively, depending on the writer. Those whose priority is comfort hope to avoid stress. Writings are rounded, avoid ostentation and may



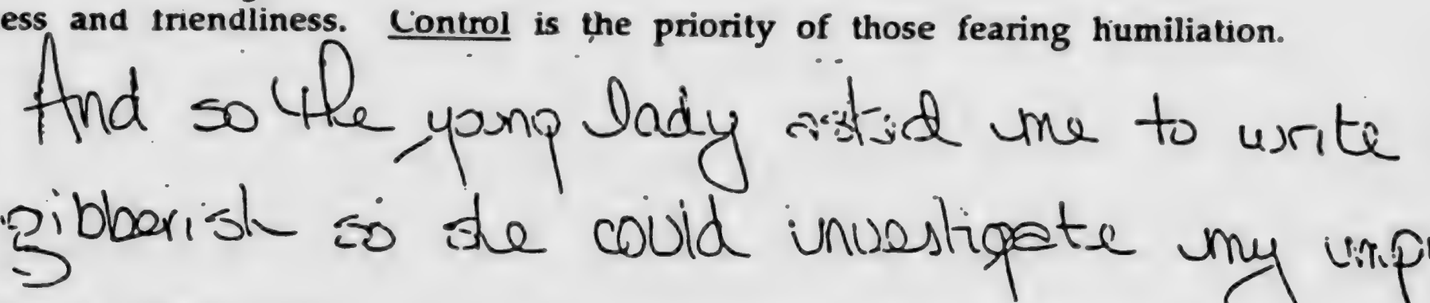
Avoids stress ←

have left trend. The pleasing priority shows a wish to avoid rejection. Writings show weak ego



Fears rejection ←

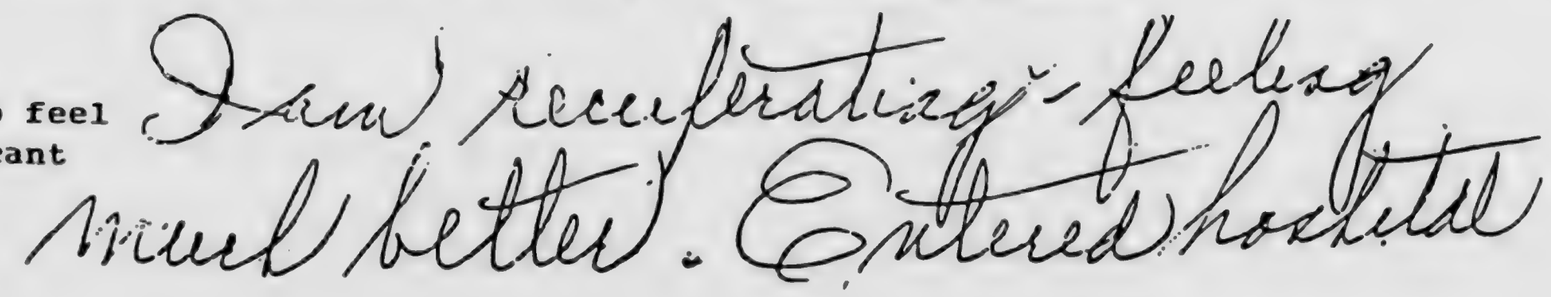
qualities, submissiveness and friendliness. Control is the priority of those fearing humiliation. Writings are rigid.



Fears humiliation →

Finally, superiority is the priority of those who fear meaninglessness. These writers show a need for attention and importance. Felix' pamphlet on Priorities is available.

Needs to feel significant →



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The Analysis of the Stroke. Lecture delivered by Felix Klein, Anderson, Ind.

WE CAN ANALYZE THE STROKE FROM 5 DIFFERENT VIEWPOINTS:

1. DEGREE OF LIVELINESS OF THE STROKE
2. FLUIDITY OF THE MOVEMENT OF THE STROKE
3. DYNAMIC OF THE STROKE MOVEMENT
4. FORMS OF THE STROKE MOVEMENT
5. COLOR OF THE STROKE

It is not necessary to actually interpret the type of stroke. In most cases we will be able to identify the kind of gesture it represents. Once we know the gesture, we can identify the interpretation we can verify with the character.

1. DEGREE OF LIVELINESS OF THE STROKE

In our psyche we can experience many qualities: will power, imagination, observation, judgement and feeling. All these have two ways of functioning. Let's take for instance the will power. You can do things with your will power without even thinking about it. The things you want to do come so naturally that they are really done without any effort. There is the other side of that coin. Things will have to be done that we really don't want to do, but we simply have to do them. In a way, we have to "force" that will power of ours to work for us. I do believe that it is possible to train this kind of will power and my expression for this kind of will power is energy.

The natural will power, the one we are born with, enables us to follow our desires, our longings, our rejections. We are drawn to do those things without really being fully conscious of. There is another thing, we don't even have to give "direction" to the activities. The "direction" is already built-in. The will power that is a strictly conscious effort does not have the direction built-in. We have to give direction, strength and meaning to this kind of acting and this is the reason why people who have little of the original will power have to substitute with the "artificial" one are getting so tired. A lot of their strength has to be used to accompolish the things that the one with the born will power does effortless.

This kind of reasoning can be understood this way. The soul or the psyche has two layers, a deeper layer where all the desires and all the things are seated that do not need a conscious effort, and an upper layer, a surface layer where all the things are located that do require conscious handling. The "forced" will power is there also. The difficulty arises when there is a conflict between the two layers. Such a conflict is possible due to the over-emphasis of the upper layer. Such a person will try to regulate everything so much, the function of the lower layer is strongly curtailed or eliminated completely. Or, there could be a decisive weakness of the lower layer, requiring the upper layer to work over-time. The results in both cases are the same. Such a person will judge without conviction something to consider true, without really believing it, set up systems of correlation without the proper basis of experience, immitate feelings although remaining cool, and to work toward a goal without really having a motive.. to have a lot of things that fills the life and being lifeless and empty on the inside. The degree of liveliness becomes less. Man, in such a condition, becomes less genuine. To others and himself, he becomes a pretender.

The degree of liveliness of a person finds it's expression in his gestures. In a low degree, they appear to be more mechanical and unreal. The same is also true for the gesture, that we call handwriting. The liveliness of the stroke reflects the liveliness of the writer. It shows the extent to which his thinking, his volition, his judging and his feeling originate in the depth of his psyche, from the depth of the lower layer of the soul. A lively stroke, a lively writing expresses an immeasurable amount of vibration which can be present in a writing with regularity as well as a writing with irregularity. It is a mistake that the irregularity in a writing alone is an expression or even a measure of life.

2. FLUIDITY OF MOVEMENT OF THE STROKE

The fluidly moving stroke represents a fluid release of the impulses of the soul. One thought follows another without interruption, the decisions come after thinking it over, there is a mental agility.

A fluidly gliding stroke indicates a psychic attitude which enables the writer to overcome obstacles easily. This requires a mental agility but also includes the mental danger of superficiality.

The hesitant stroke indicates hesitation in the release of inner impulses.

The tense stroke indicates all inner tension as a form of self-protection, hampering the smooth flow of thoughts and expressions.
Hesitant is also the stroke that seems to be reluctant to touch the paper. This would indicate a fear of life.

Hesitant is also the stroke that looses strength suddenly. This would indicate that the degree of psychic energy has diminished drastically. The person has reached a low point, also the harmony between lower and upper layer of the psyche is disturbed.

A hesitancy of a different form can be seen in a suddenly rising stroke.

A heavy stroke can indicate a "heavy" nature and the sudden rising, a sudden desire to rise over the daily life.

Interruption of the upstroke: This indicates that the initial impulse was not sufficient. A second impulse is necessary, reminding you of stuttering. Minna Becker studied this with school age children with the result that these children are low of strength of the nerves.

3. DYNAMIC OF THE STROKE MOVEMENT

The elastic, springy, steady and within itself strong stroke, relates to a resiliance, to a goal direction of the writer. This goal direction promises steady activity on a physical or mental level. For this kind of stroke, the amount of pressure is not important. Equally important is to see if the stroke is released or tense. The more released stroke does indicate a greater self-security. (inner-security)

4. FORMS OF THE STROKE MOVEMENT

We are talking here maily about the straight and round stroke. The straight stroke is stronger, clearer, it does not permit direction changes and it is protected against disturbances. If we find that a handwriting is dominated by straight lines, we can assume that the person really is strong, or that he wants to appear strong. To distinguish between the two, other criteria of the handwriting will have to be taken into consideration.

The ones using lively round strokes is more capable to be flexible, more capable to assimilate to his surroundings than the one using more straight strokes. It does not always indicate the willingness to exercise these two qualities.

The long extended stroke, mostly t-strokes, is called the dominance-stroke, which indicates a protecting hand or a dominating one over the people "below" himself. If this extended stroke is rising, it may be called "out-of-this-world-stroke". It will be found with people with a strong desire to elevate themselves above the everyday life.

5. COLOR OF THE STROKE

Just as the voice has a color, so has the handwriting. We can divide the color of the stroke into two groups: The sensitive and the coarse stroke.

The sensitive stroke is gentle on touching the paper, it is fine, delicate. There are many varations of the sensitive stroke, generally indicating sensitivity in various areas.

The coarse stroke is heavier and indicates a more robust person, psychologically speaking. Pastosity must be regarded as a form of coloring of the writing.

AR 25356

Felix Klein Collection.

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Felix Klein – see over

1ST BRITISH SYMPOSIUM ON GRAPHOLOGICAL RESEARCH

ST. EDMUND HALL,
UNIVERSITY OF OXFORD

AUGUST 21/22/23 1987

Theme:

"Taking Stock of the Past; Planning the Future"

1ST BRITISH SYMPOSIUM ON GRAPHOLOGICAL RESEARCH

All events, unless otherwise indicated, will be held at ST. EDMUND HALL, QUEEN'S LANE, OXFORD. Please ask at St. Edmund Hall Porters' Lodge if you require instructions. You may of course, arrive and depart at any time, but please try to arrive promptly for lectures and meals, to minimise inconvenience.

FRIDAY 21ST AUGUST

P.M.

12.30 Informal lunch for early arrivals.

2.00 Exhibition of research equipment opens.
Poster display open.
Impromptu talks and lectures.

2.00 Choice of walking-tours, for those who wish to see the City. Tours available include OXFORD GARDENS (including the Botanic Gardens and Magdalen Deer Park), MODERN ARCHITECTURE, and SEVENTEENTH CENTURY OXFORD. All the tours, which are non-strenuous, and take about two hours, are subject to availability.

Also open at this time, and well worth a visit: ASHMOLEAN MUSEUM, MUSEUM OF THE HISTORY OF SCIENCE, CHRIST CHURCH PICTURE GALLERY, BLACKWELL'S BOOKSHOP.

4.15 Tea.

4.30 Book Sale opens.
Exhibition, displays, impromtu talks and lectures continue.
Showing of two films by Werner Wolff, author of "Diagrams of the Unconscious", with a brief lecture on Wolff's work by Paul Ferguson.

7.30 Informal supper.

8.30 FELIX KLEIN will lecture to us on "The Guiding Image" and "Adler's Typology of Priorities". (Felix Klein: born in Vienna, now resident in the United States. A devoted student of graphology from his early teens. Whilst in the concentration camps of Dachau and Buchenwald formulated his now famous theory of Directional Pressure from his observations of changes in the writing of his fellow inmates. Escaped to England in 1939 and lived here for a year before moving to the United States. Now a graphologist and handwriting expert in international practice; consultant to the United Nations and major business houses. Founder, National Society for Graphology. Author of twenty monographs, including the validation study "Accuracy of Matching T.A.T. and Graphological Personality Profiles", written with LoMonaco and Harrison (1973). Translator into English of Max Pulver's "Symbolik". Lecturer, teacher, broadcaster).

Lecture ends approximately 10.00 p.m.

SATURDAY 22ND AUGUST

A.M.

8.15 Breakfast.

9.00 Book sale continues.
Poster displays continue.

10.30 Coffee.

11.00 Symposium Chairman welcomes delegates.

11.15 1ST BRITISH SYMPOSIUM ON GRAPHICAL RESEARCH begins.

Detailed programme available in due course. Scheduled speakers include MAUREEN WARD (BIG, London) on "Roots of Writing", and "Graphology's Growth", PROFESSOR DR. OSKAR LOCKOWANDT (University of Bielefeld) on "The Problem of the Validation of Graphological Judgements", DR. CHRISTIAN DETTWEILER (DKS, Stuttgart) on "Handwriting as a Mirror of Your Life History: and Introduction to Dynamic Handwriting Psychology", JOHN FRENCH on "The Diagnostic Process", CHARLIE COLE (Founder: AHAF, USA) on "The Psychogram: a Tool for Research", MARION RAYNER (BIG, London) on "The Researches of Francis Hilliger", NIGEL BRADLEY (BIG, London) on "Nine British Studies in Handwriting and Related Topics", DR. PATRICIA WELLINGHAM-JONES (President: AHAF, USA) on "Current American Research".

Also: PAUL FERGUSON (Research Officer: BIG, London), MARGARET WILSON (BIG, London), and THE LONDON ACADEMY OF GRAPHOLOGY (members): titles to be announced.

All Papers will be chaired, and suitably illustrated. Time will be set aside for questions and discussions; participation from the floor is warmly welcomed.

Language: English.

Papers will vary in length from half an hour to seventy-five minutes.

Refreshments and lunch will be avilable at appropriate times.

P.M.

7.20 Closing remarks and presentation of Best Paper Award.

7.30 Informal supper.

Evening free for socialising.

SUNDAY THE 23RD AUGUST 1987

A.M.

8.45 Breakfast.

10.30 FELIX KLEIN will lecture to us on "The Ductus" and "Wittlich's Character Structure of Neuroses".

Ending at about 12.30 p.m.

No formal arangements have been made for the rest of the day, but those wishing to remain in Oxford a little longer will find plenty to our interest them. In particular, we hope to organise some fund-raising activities to raise monies for research into medical applications of graphology. Details in due course.

INFORMATION

Transport: Oxford is easily reached by road and rail. Parking is something of a problem in the City Centre and the Municipal Car Parks are somewhat expensive. It is therefore recommended that you park at Iffley Road Sports Ground, some 15 minutes walk from the College, where places have been reserved. There is a charge of £2.00 for this privilege (no time limit).

A coach service links Oxford with Heathrow and Gatwick Airports (65 to 130 minutes respectively), and with Central London (100 minutes). Cost: between £8 and £15 per person, period return.

Accommodation: Comfortable single study-bedrooms are available in the College at reasonable cost for those wishing to stay overnight. The limitations of this form of accommodation are obvious and some delegates may prefer to stay in hotels or guest-houses within walking distance of the College. The Organising Committee will make appropriate arrangements on request. All meals are available in the College, which has a reputation for excellent food and which is also willing to provide vegetarian meals.

General: If you have any queries regarding the Symposium, or require any special advice or assistance regarding such matters as accommodation or travel, then please do not hesitate to contact Paul Ferguson, 2 Trinity Gardens, St. Helier, Jersey T25, British Channel Islands, Tel: (44) (0) 534-33212.

Further information, including maps, will be sent to you on receipt of your Booking Form and remittance.

Other useful addresses and telephone numbers:-

OXFORD INFORMATION CENTRE, ST. ALDATE'S, OXFORD OX1 1DY, Telephone Oxford 726871 (general information, maps, tourist guides, accommodation booking service).

ST. EDMUND HALL DOMESTIC BURSARY, OXFORD, Telephone Pauline Linieres on 279006.

OXFORD CITY BUS SERVICE, Telephone Oxford 711312 (local bus/coach information).

Telephone Oxford 722270 (24 hours) for information on coach link between Oxford and Heathrow/Gatwick. Telephone Oxford 248190 (24 hours) for information on coach link between Oxford and London/Marble Arch & Victoria.

(Dialling code for Oxford is 0865-).

The leading British Graphology organisations are:-

THE BRITISH INSTITUTE OF GRAPHOLOGISTS, 119B PRIORY ROAD, WEST HAMPSTEAD, LONDON NW6 3NN.

THE GRAPHOLOGY SOCIETY, THE MOUNT, EDGEFIELD, MELTON CONSTABLE, NORFOLK, NR24 2AE, ENGLAND.

THE LONDON ACADEMY OF GRAPHOLOGY, ROSEMOUNT, 25 ESHER PLACE AVENUE, ESHER, SURREY KT10 8PU, ENGLAND.

1ST BRITISH SYMPOSIUM ON GRAPHOLOGICAL RESEARCH

Theme:

"Taking Stock of the Past; Planning the Future"

ST. EDMUND HALL,
UNIVERSITY OF OXFORD

AUGUST 21/22/23 1987

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ISBN 0 9513207 1 8

This edition published 1988. NRB 2056

Published by Nigel Bradley
91, Hawksley Avenue
Chesterfield
Derbyshire
S40 4TJ
Great Britain

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Acknowledgements

An endeavour which breaks through new boundaries is sure to be the result of much effort and diverse energies.

The symposium and the production of these papers could not have taken place without Paul Ferguson who turned an idea into a three dimensional reality.

The Fellows of St. Edmund Hall and Wadham College, Oxford City Information Centre, the City Solicitor, Pauline Linieres and her staff, Alison Sleggs, Canon Tom South of Deddington, numerous Journal editors who provided free publicity worldwide, Margaret White, David Shaw, Jacqui Tew, Ann Cooksey, Rosemary Wilson and others at the British Institute of Graphology.

Sheila Lowe, Shirley Prentice, Margaret Gullan-Whur, Dr Ellen Bowers, Marc Seifer, Felix Klein, Maureen Ward, Simon Wintle, Marion Rayner, Oskar Lockowandt, Christian Dettweiler, Charlie Cole, Patricia Wellingham-Jones, James Marshall, John Beck, Patricia Marne, Renna Nezos, Margaret Cox, Berol Ltd., Mrs C. H. Moyes of Blackie & Sons Ltd., Richard Purkis, Margaret Martin and Anne Bell.

A small computing shop near St. Edmund Hall, Oxford provided, free of charge a personal computer.

And to all delegates and readers of this book, a big thank you for paying due attention to Research into Graphology.

The stage has been set for research symposia every two years. It is the duty of the British Institute of Graphology, the Graphology Society and the Academy of Graphology to push these sessions forward. We wish them all the best.

THE GUIDING IMAGE IN THE HANDWRITING

By Felix Klein

Many of the methods in graphology advise the student to produce a graphological worksheet after sufficient visual observation. The arrangement of such worksheets varies considerably. Some are constructed in a circular fashion as, for instance, the Roman-Anthony Psychogram, and others in a vertical order as those of Klages, Pulver, Mueller-Enskat and also my own. These worksheets also vary in their basic order of listing of the different character traits. Some find it important to start out with will-power and drive and others feel that the emotions should top the list and still others find it necessary to give the first spot to the social abilities of the writer. In my own graphological worksheet the preference rather goes to a trait indicator than to a trait. Those of vital importance to the analysis as, for instance, the trend and the middle zone connections receive initial recordings. This method may be as effective as any as long as we have a printed form to follow. However, it stands to reason that not each analysis written by this procedure will give information about the writer in order of importance. We must ask ourselves: is it so important to start an analysis with the most important character trait? To answer this question we have to start out by examining the word "gestalt" and the phrase "guiding image". The phrase "guiding image" is a translation of the German word "leitbild". Leitbild appears in German psychology and particularly in volumes dealing with the science of expressions. Dr. Ludwig Klages devoted a full chapter to the "personal guiding image" in his book "Ausdrucksbewegung Und Gestaltungskraft". This book is a forerunner of the graphological classic, "Handschrift Und Charakter".

Klages writes:

"A writer's individual conception of the picture he wants to produce is uniquely his own. The guiding image is accordingly a very strong reflection of the writer's taste, background, even his eidetic faculty — the complex of forms he likes and therefore remembers and imitates, as well as those he dislikes, wishes to forget, and therefore excludes from his writing.

There is a school of graphology, sometimes called eidetic graphology, which postulates that it can penetrate to the core of a writer's personality through an analysis of these factors. 'The guiding images are in the centre of our personality, they are our

> our guiding principles, the pattern forms of our personality, and all our expressions and projections can be traced back to this centre.' (Singer)"

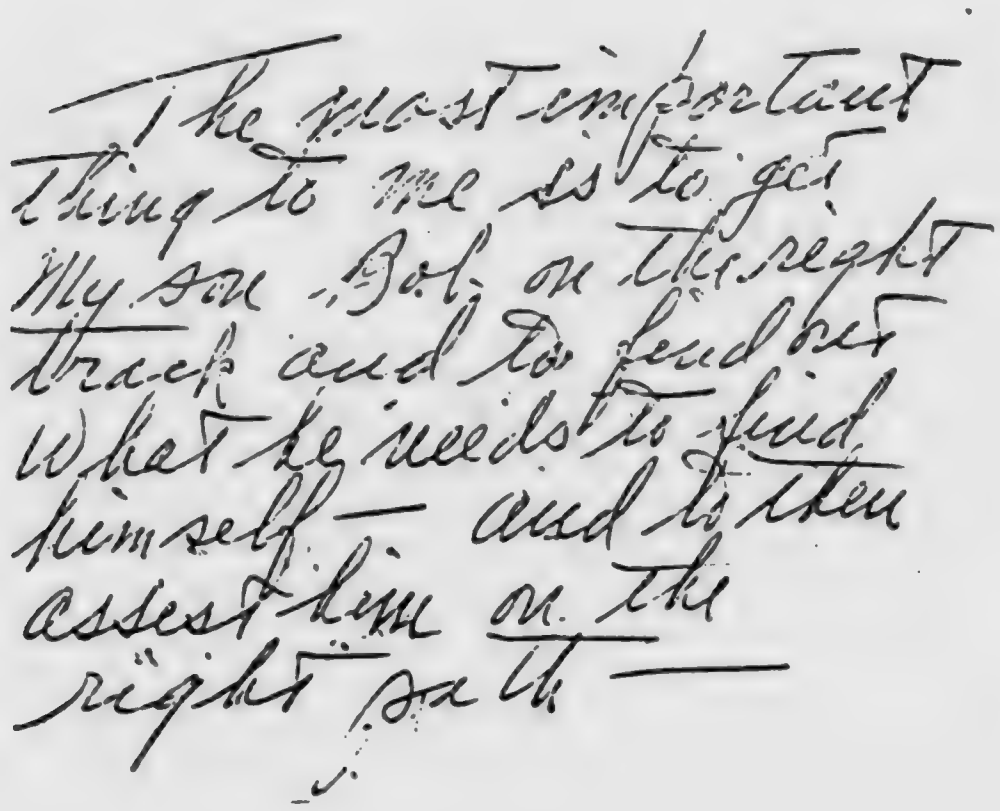
The word "gestalt" is also a German word which means, in the literal translation, "figure". The implication is that it is better to look at the whole figure than simply to observe single parts. This is very important for graphologists also because all initial methods necessarily subscribe to an analytical method of determining the character traits through the handwriting. The gestalt method in graphology proceeds in a different way. It starts out by determining the guiding image and then links each following characteristic to the guiding image as far as this is possible. Once the possible links to the guiding image are exhausted, a secondary image is found, and again the links are established.

The basic difference between all conventional methods in graphology using a worksheet and the gestalt method is the fact that the choice of the initial part of the character to be discussed in the graphological analysis is not governed by any fixed order, but rather is dealt with in a completely individualistic chronology. While one analysis may use the introversion-extroversion pattern as the guiding image, another may show the emotional capacity as the lead-in for the analysis. Whatever the guiding image, it is the core of the personality, connecting to the outer layers of the character. The guiding image consists of the most vital part of the character and influences each and every trait that is to follow it. The analysis so produced will not only show the character qualities one by one, but it will show the influence of the guiding image to each of the character traits that follow the guiding image.

Let's assume that you determine from a specific handwriting sample that the guiding image is that the writer was a strong introvert and slowly developed extroverted tendencies. Naturally you will draw a detailed picture of how this constellation came about (childhood experiences, upbringing in general, arrest in one phase of development, frustration, lack of development due to domineering tendencies of one of the parents, teenage problems, lack of sufficient contacts in later developmental stages, extended confinement due to illness, physical handicaps, etc.) To say that a person is a "converted introvert" is not sufficient. You must be able to find the reasons for this particular "pattern". Once this is firmly established you may find it important to consider the emotional pattern and how it relates to the guiding image by saying: this is an emotionally active person due to the fact that he has an extroverted tendency which

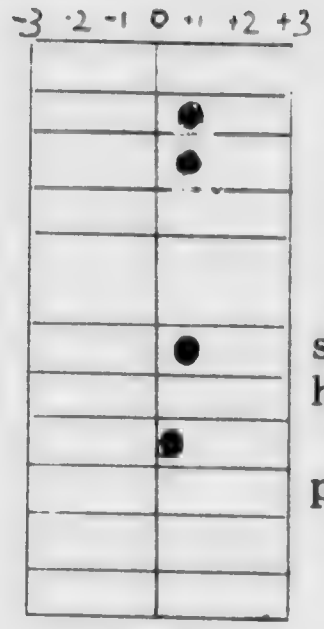
makes him seek out others. You may go on by pointing out that due to his original introversion he did not have sufficient contact or chances for emotional interchange, and that he is, sort of, making up for lost time. Then you may go on by saying that the writer, showing ability for artistic expressions, was unable to do so because of the original introversion. The important point here is the linkage to the guiding image in addition to the new information.

You may ask me: how many character traits can be the basis for the guiding image? The answer is, of course, that any trait can be the guiding image, but also, any combination of related traits or any contradictory indicators can establish the basis for the guiding image. In fact, the contradictory indicators are the ones most likely to become the guiding image. To develop a sense for the recognition of the guiding image it is necessary to let the handwriting "talk to you". It sometimes will help to look at what the worksheet may have produced and observe which one of the traits shows the greatest extension. To demonstrate this, examine the following illustration of my graphological worksheet of a 63 year old right-handed man.


The most important thing to me is to get My son Bob on the right track and to lead her What he needs to find himself — and to then assist him on the right path —

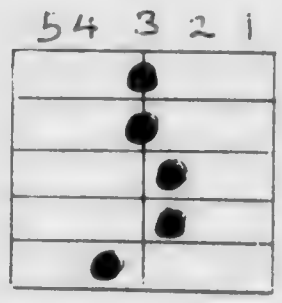
Informative Selectives

1. Base Line
2. Middle Zone
3. Upper Zone
4. Lower Zone



5. Garland	weak		strong
6. Arcade	flat		high
7. Angle			
8. Thread	second		primary
9. Double Bow			
10. Schooltype			

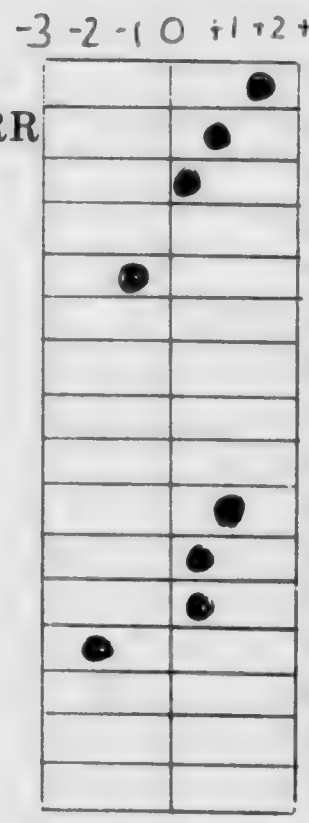
Style Evaluation



11. Rhythm
12. Symmetry
13. Creativeness
14. Legibility
15. Speed

14 : 5 = 2.8

Trait Indicators



16. Trends	left		right
17. Regularity	irreg.	RR	formal, rig.
18. Pressure	second		primary
19. Weak pressure	fine 1.		dark 1.
20. Left margin	narrow		wide
21. Right margin	narrow		wide
22. Upper margin	narrow		wide
23. Lower margin	narrow		wide
24. Space between lines	narrow		wide
25. Space between words	small		large
26. Slant	narrow		right
27. Size	no diff.		large
28. Width	narrow		wide
29. Signature	no diff.		diff.
30. Directional pressure, hor.	past		future
vertic	upper		lower

Male Age 63 Right handed

As you can see, the furtherest extension is point 16 extending to plus 2 indicating strong tendencies toward extroversion, while 28 shows minus 1.5 indicating through its comparatively strong narrowness, introversion. The narrowness takes preference over any extroversion-introversion indicator, thus allowing the determination that the writer was first strongly introverted and later developed strong extroverted tendencies.

Dear Mr. Klein,—

I do hope that my analysis prepared you for my tardiness in paying you. Your patience is almost beyond wonder — but I do appreciate your kindness.

Best regards—

Hale

The illustration shows the handwriting of a 54 year old right-handed man. The key to the finding of the guiding image is the preference of form over all other pictures (movement, colour, space). Therefore, the guiding image is the creative power. There also is a secondary guiding image which is the high intelligence.

The analysis of the writing reads as follows:

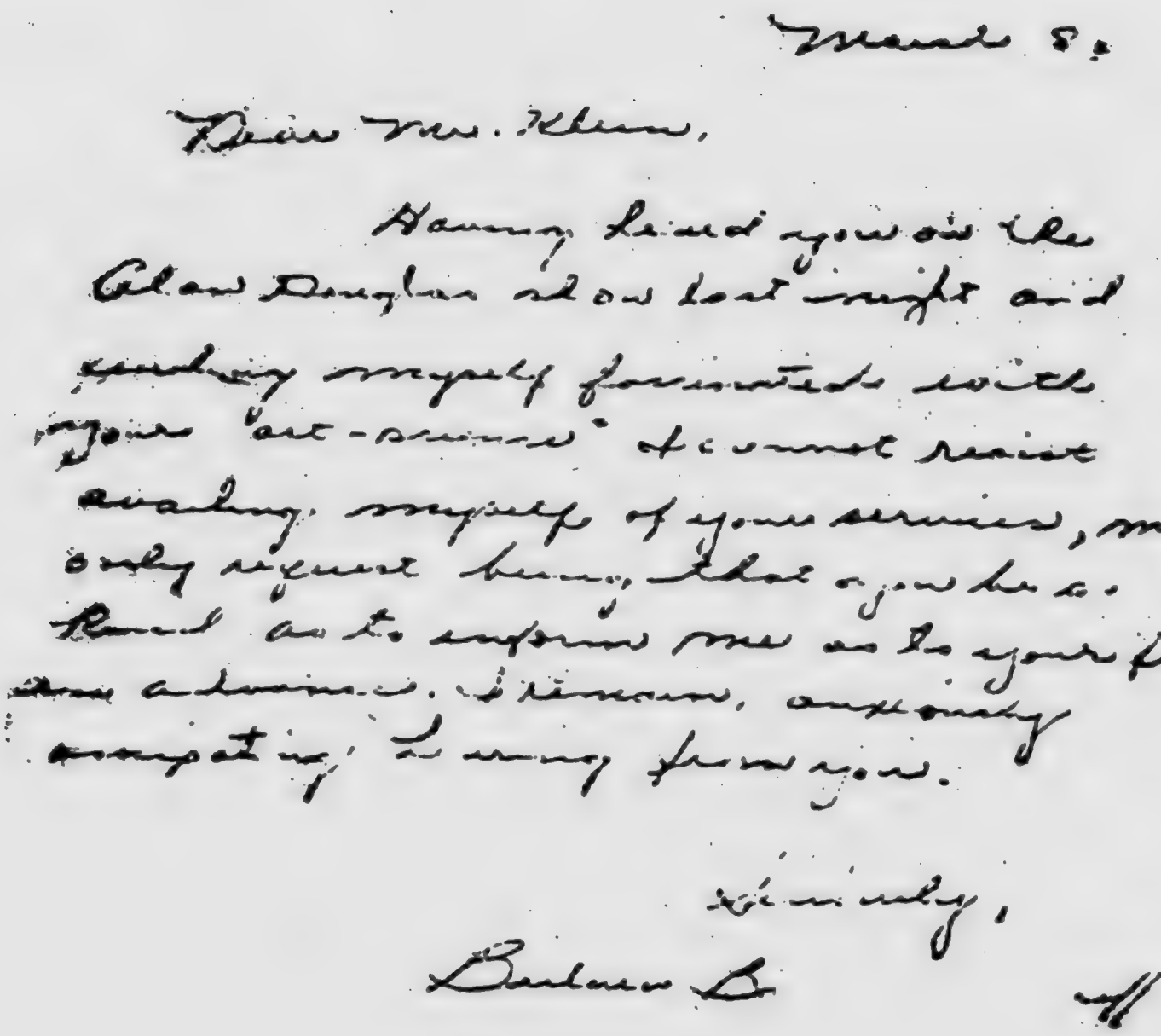
Handwriting Analysis for Mr. Hale S.

The outstanding quality of this writer is his natural ability to create and the strong need for creative self-expression. Yet this very ability to create triggers off inner tensions that are very difficult to resolve. In order to maintain harmony he must actively create according to his abilities, but forces in his personality cause him to avoid engaging his creative energies sufficiently. This tension is very upsetting to his equilibrium. The thing that is holding him back is his attachment to the past. The artist has to look forward at all times when he wants to create. The retarding effect of looking backward puts this attachment to the past. There are two aspects to be considered. The first is the feeling for the positive formative experiences of the past, and the second is the effect that difficult times had on him. These negative experiences powerfully shape his sense of security and in turn influence his decisions concerning the future.

It is also quite important for him to be active in the social sense, and according to his handwriting, that does not seem to be a problem for him. He loves to have action around him where he is able to take an active role in it.

He is highly intellectual. But the dry form of intellectual expression does not impress him. He needs and enjoys the fermenting mixture of intellectual awareness and creative energy. His great strength and most important asset is his ability to participate in this kind of flow. It is difficult to tell an artist to be more organised. It is obvious that if he had perfect organisation he would certainly not be an artist. What I am really trying to say is that it is important for him to try to develop a better sense of organisation, but without overdoing it. This will facilitate his much-needed self-expression. The fact that he is emotionally unfulfilled is almost a natural part of his role as a creative person. Therefore, I feel that pursuing a happier emotional life would not enhance his ability to create.

If a sample shows little variation from the schooltype writing, very minute changes may indicate the guiding image. The following script illustrates such a case. It is the handwriting of a 27 year old left-handed woman.



March 8.

Dear Mrs. Klein,

Having heard you on the Alan Douglas show last night and finding myself fascinated with your "art-sense" I cannot resist availing myself of your services, my only request being that you help me. Read as to enclose me as to your fee for advice. Hoping, anxiously awaiting, I remain

Sincerely,

Barbara A

Handwriting analysis for Barbara B.(27 years left-handed)

The outstanding quality in this handwriting is the unusual delicacy both in the area of the psyche and the area of the body. Naturally, one influences the other. This unusual sensitivity also has a great influence on other character traits. Nothing is more alien to this writer than violence. It is really rare to find a person so peace loving. The interesting part about this is that she really is stronger-willed than her general character would lead you to expect. She has a great deal of tenacity, and is not the type to give up easily if her interest has been aroused. She is highly susceptible to impressions because of her great sensitivity. Her sensitivity also provides the basis for her fine taste, her acceptance of the finer arts, and her unusual feeling for pastel colourations. With all her capacity for feeling and need for it, it is again surprising how much of a sense of accuracy and detail there is in this writing. Although it might seem hard to believe, I do have a very strong feeling of seeing flowers in her writing. Her love of flowers is well developed, and to the point where she could not possibly be happy with artificial ones. It is the beautiful in life that attracts her. Everything she does reminds you of life. Everything she owns must in some way have a private, personal meaning for her. If it does not she will have no attachment to it. This may, in part, be due to the severe difficulties she experienced in her young life. Her spirit remains strong, and her beliefs remain strong. She simply could not live without her clear sense of values. Needless to say, she needs activities on a moderate basis, but inactivity is poison for her. It is very necessary that she find time to go within herself. Her inner life is such that it can be compared to an iceberg — one-fifth showing, and four-fifths hidden below. "Thou lov'st not lightly."

* * *

It is understood that the words "guiding image" have no place in an actual analysis. To start an analysis with the guiding image I use the phrase: "The outstanding characteristic of this writer is..."

The value of determining the guiding image cannot be emphasised enough. The world of one personality circles around this bit of information.

FINDING THE GUIDING IMAGE

Trend
The most important indicator in the handwriting for the determination of the guiding image is the trend. Left trend would indicate some form of introversion past or present or both. If the introversion of the writer is not activating his potential, if there are indications that the introversion is preventing the writer to reach his potential, the cause for the introversion must be found. Often the relationship to the parents and/or ones own difficulty in any of the developmental periods may be responsible.

Pressure, Regularity
The second step is designed to determine the power behind the "drive" which can be seen in the indicators for willpower.

Style Evaluation
Now that we know how eager a person is to move on and how much power there is behind his tasks, we have to determine through the style evaluation how well equipped the writer is to succeed in his endeavors. Style evaluation can reveal the power of perception and the mental capabilities. It also shows what was already achieved.

Sense for Form
Although form is part of the style evaluation the sense for form should be given special attention in order to determine the creative abilities of the writer. Very often that will be the area where the Guiding Image will be found.

Directional Pressure
Finding Directional Pressure may tell you the causes for difficulties. It may provide reasons why the writer was unable to reach a level of achievement which is indicated by his guiding image. The intellectual capacity also plays a large role in this determination.

Personality Types
It is often possible without detailed work to determine the personality type a writer can be categorised in. Suggested typologies are: Freud, Jung, Fromm, Wittlich, Priorities, Male-Female (regardless of the sex of the writer). Determining types often presents the shortest route to the Guiding Image.

Contradictory Indicators
Looking for contradictory indicators (not extreme ones) would be more of a stumbling block to achievement level according to the guiding image unless it can be determined from the handwriting that these particular contradictions are the source for stimulation or that they provide a needed motivation.

Extremes
Looking for extremes must be dealt with at the very end because it can only provide negative information. To find out what the guiding image is not may be helpful in finding the guiding image.

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Gestalt Method in Graphology

CAMBRIDGE 1989

2nd BRITISH SYMPOSIUM ON GRAPHOLOGICAL RESEARCH

Edited by Nigel Bradley

2nd BRITISH

SYMPOSIUM ON

GRAPHOLOGICAL RESEARCH

KINGS COLLEGE

UNIVERSITY OF CAMBRIDGE

AUGUST 1989

Compilation and Editorial © Nigel Bradley and the British Institute of Graphologists 1990

Individual authors retain their copyright © 1990

ISBN 0 9520997 0 5

This edition published 1992.

Published by The British Insitute of Graphologists
4th Floor
Bell Court House
11, Blomfield Street
London EC2M 7AY
Great Britain

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THE UNCONSCIOUS AND THE DYNAMICS OF ENERGY DISTRIBUTION AS SEEN IN HANDWRITING

By Felix Klein

The unconscious is defined as "a part or region of the psyche (wherein) the activities are not open to direct conscious scrutiny but have dynamic effects on conscious process and behavior." (English 1958).

Although the concept of hidden layers existing below the surface of consciousness had been explored by many European philosophers as well as ancient Greek and Oriental thinkers, it was Freud who crystallized the general concept into a systematic and usable tool for the psychologist. Freud's original purpose was to use his research for medical ends. During his early years, he was greatly influenced by the German physiologist Ernst Brücke, one of the leaders in the Helmholtz School of Medicine. It was from Brücke that Freud learned to regard man as a dynamic system subject to the laws of nature. He was also influenced and very stimulated by Jean Charcot's revolutionary views on the subject of hysteria. Among others who contributed strongly to the development of Freud's theories were Dr. Wilhelm Fliess and Dr. Joseph Breuer. Most important of all was Freud's own self-analysis, an undertaking that lasted from 1897, at the age of forty-one, until his death in 1939.

The term that Freud used for the unconscious part of the psyche was the "id", which was derived from the Latin for "it".

"One might compare the relation of the ego to the id with that between a rider and his horse", Freud wrote. "The horse provides the locomotive energy, and the rider has the prerogative of determining the goal and of guiding the movements of his powerful mount towards it. But all too often in the relations between the ego and the id we find a picture of the less ideal situation in which the rider is obliged to guide his horse in the direction in which it itself wants to go."

Lindzey and Hall (1970) give the following explanation of the id:

> The id is the original system of the personality; it is the matrix within which the ego and the superego

> become differentiated. The id consists of everything psychological that is inherited and that is present at birth, including the instincts. It is the reservoir of psychic energy and furnishes all of the power for the operation of the other two systems. It is in close touch with the bodily processes from which it derives its energy. Freud called the id the 'true psychic reality' because it represents the inner world of subjective experience and has no knowledge of objective reality. The id cannot tolerate increases of energy which are experienced as uncomfortable states of tension. Consequently, when the tension level of the organism is raised, either as a result of external stimulation or of internally produced excitations, the id functions in such a manner as to discharge the tension immediately and return the organism to a comfortably constant and low energy level. This principle of tension reduction by which the id operates is called the pleasure principle.

For each of us, the possibility of achieving the full value of our capacity depends on how efficiently we distribute the energy available to us in the id, or the unconscious. According to Freud, this energy is distributed to the ego which may waste it, or hoard it, or - in the case of the mature personality - keep what it needs and distribute the remainder to the superego. Since the conscious effort necessary to produce handwriting reveals the unconscious mind of the writer, it is possible to trace the energy as it is released by the id and distributed to the ego and superego. The id, Freud explained, uses the energy for reflex actions and wish-fulfillment by producing images, and it is not capable of distinguishing between objects and images, which is the work of the ego. Because the only way instinctual gratification can be obtained is through the ego, more and more psychic energy is transferred to achieve gratification. However, as the ego has control over the spending of energy, it can use it for other purposes, such as perception, memory, judgement, discrimination, abstraction and reasoning to a higher level of development. The ego is also responsible for transferring energy to the superego, the guardian of traditional values and moralistic attitudes.

Drastic changes of energy distribution are both common and natural in the

first twenty years of life, and the balancing of the available energy ideally with the maturing process. For many people, however, the balance is never established because of difficulties in the oral, anal, phallic, and genital periods, resulting in a lifetime of emotionally disruptive problems.

Since it is the ego which is the distributor of the energy from the id, and whose proper functioning is so vital to human development, let us explore the nature of the ego a little further. The first indication that a baby is developing an ego is when it smiles at the mother, expressing both its satisfaction and its dependency. The ego has two functions, the first of which is the reality principle, which serves to hold back tension until appropriate satisfaction of the need can be found. The reality principle is capable of temporarily foregoing the pleasure principle, which is designed to reduce tension. While the pleasure principle is only interested in determining whether an experience is painful or pleasurable, the reality principle distinguishes between true and false experiences. The other function of the ego is the secondary process, which produces a plan for the satisfaction of the need through realistic thinking. An example of this would be a hungry person experiencing the need for food initiated by the images produced by the id, and looking for the food in appropriate places. This is called reality testing. The ego controls the learning process and decides which of the stimuli from the outside world to respond to. The ego also decides which of the instincts will be satisfied and in what way. The ego is the organizer of the id and can not exist without it. The major function of the ego is the responsibility for maintaining life and for reproducing the species.

The superego is developed much later, and the first time a child becomes aware of the necessity for it is when the parent forbids it from doing something. Through the superego the child learns what is considered good according to the parents' standards and for which it will be rewarded if obeyed or punished if disregarded. The superego functions through two sub-systems. The conscience allows the child to distinguish between what is good or bad, and when he does something he was told not to do he feels guilty. The ego ideal, which represents not only what the child feels he ought to do but what he genuinely wants to do in his positive identification with loving parents, makes him feel proud of himself. Whereas the conscience will be identified with control of impulses, the ego ideal will be seen in the mature integration of the entire personality.

Summing up, the id represents the biological part of the personality, the ego represents the psychological part, and the superego represents the social aspect. We can see now that the distribution of energy depends entirely on the quality of the ego. Graphologically, the ego is usually recognized through a good middle zone, which is neither too large nor too small, or better, which is in proportion to the other zones. The word balance may best describe it.

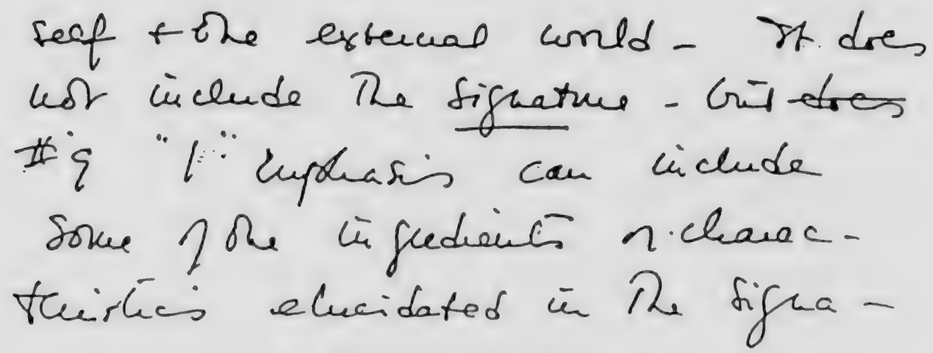


Figure 1. A good ego writing

When a handwriting does not show a good ego, there are several possible consequences. The ego may not receive the energy from the id except for basic needs such as providing food, which will result in the energy remaining in the id and all actions becoming highly unrealistic. (This often occurs in adolescence.) The pleasure principle will govern all actions and destructive behavior will be the order of the day. A handwriting of this type would show a lack of control, very poor spacing and interlinear tangling, and a disproportionately large lower zone.

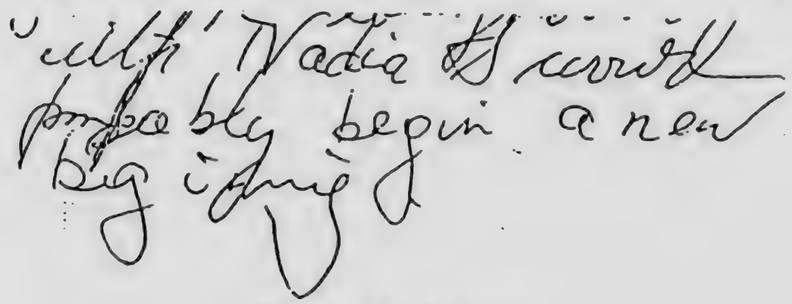


Figure 2. An id writing

Another possible consequence of a poorly functioning ego would be the fact that the ego could hoard the energy, thereby allowing progress only in purely mental activities. The cerebral writing would show good simplifications, poor development of the lower zone, a better upper zone, and fluidity. This type of writing does not show rigidity.

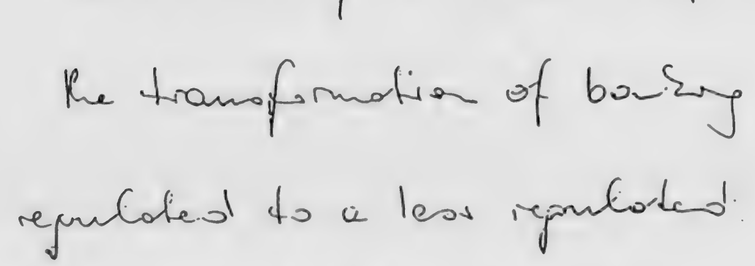


Figure 3. An ego that hoards the energy

A poorly functioning ego can also result in the energy going into the superego, which will then produce varying degrees of compulsion. It must be borne in mind here that the superego acts to forbid and restrict, and causes one to do things over and over the same way without allowing for further development. There is no flexibility for making changes when the superego controls the energy from the id. Graphological indicators for such writings would be a small middle zone, poorly developed lower zone, emphasis on the upper zone, and rigidity.

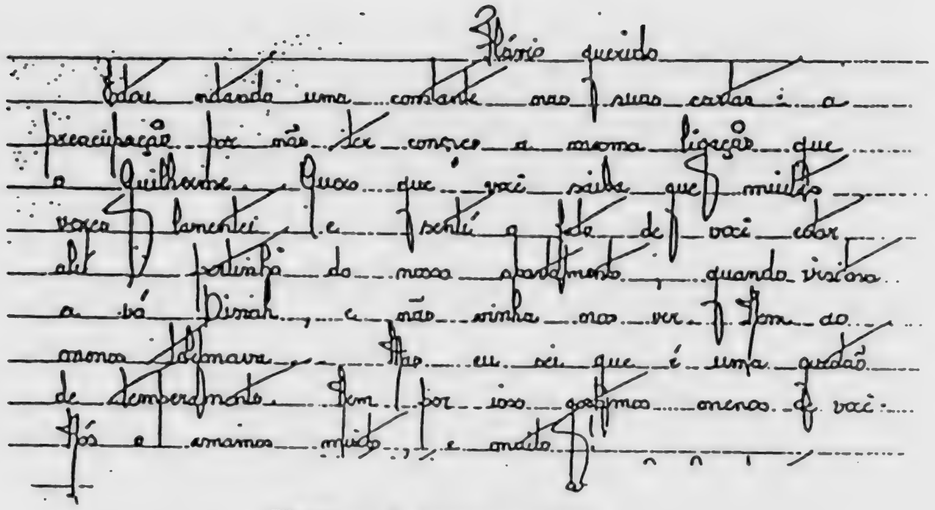


Figure 4. A superego writing

The graphologist who is interested in determining the distribution of energy in a writing must first discover the quality of the ego. Only then can we see if the writer is developing his or her own capacity or is being held back from it by the poor distribution of energy.

The unconscious in handwriting material divides into two groups. The first group contains a summary of patterns that have been established over a long period of time in our brains. When we learn to make one letter in a certain way it becomes like a photographic image and we will reproduce this image without thinking about it. This is one way of showing unconscious material in the handwriting. The second group is a reflection of the unconscious without any previous image having been established. An example of this is the fact that the distance between two words remains an indicator of choice without any outside influence, and particularly not of the unconscious mind. Why is it that some people keep a very large distance between words even though they otherwise are extremely careful of how they use space? The distance between two words is an indication of how close or how far we feel towards other people. So, the space left empty between two words is a clear manifestation of the unconscious.

Another indicator for the workings of the unconscious is the treatment of the right margin. We feel very strongly that the right side of the paper

represents the future. Any hesitation or avoidance of going into the right-hand side must be regarded as a difficulty in seeing ourselves in the future.

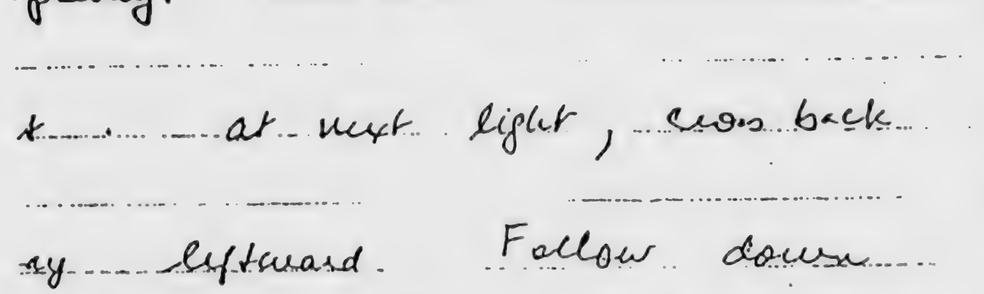


Figure 5. Example of wide spaces between words and wide right margin

Still another indicator of the unconscious in the handwriting is how we use the baseline. In our minds we identify the baseline with the ground that supports us. The baseline on a piece of unlined paper can be established by connecting the lowest points of the middle zone letters. When writers remain on the base line too long it is a sign that they feel insecure.

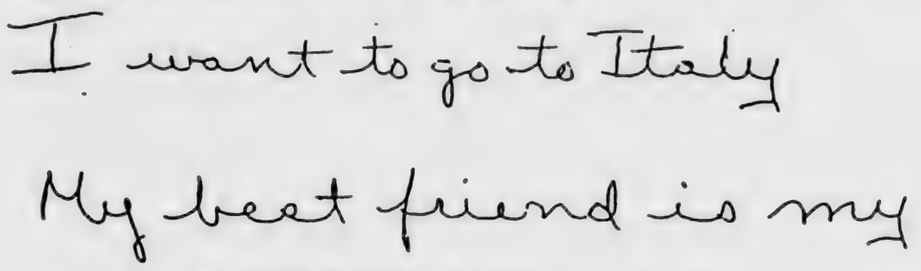


Figure 6. Example of staying on the baseline

Anything that will show unconscious material appears in the lower zone, below the baseline. It has been determined that the baseline is the line of reality, while unconscious material will often appear below the baseline. When we go from the baseline into the lower zone with the small letters "g" and "y", it is like asking a question in regard to the state of the unconscious mind. Upon returning we give the answer. When the material in

our unconscious can be accepted into consciousness, the return of the lower loop will cross the downstroke exactly on the baseline as it goes into the middle zone. When the returning lower loop crosses the downstroke below the baseline it is a clear indication that the unconscious material can not be accepted into consciousness.

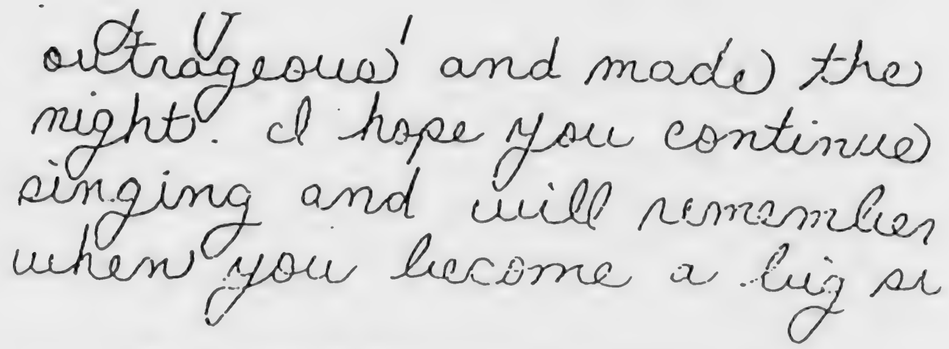


Figure 7. Example of lower loops crossing below the baseline

Some writers go as far as making a straight line below the baseline in the return of the loop, which can be interpreted as putting a lid on the unconscious.

Figure 8. Straight line on loop below baseline

Over many years Dr. William Hallow worked to establish how traumatic experiences would manifest themselves in handwriting. Taking some indications of traumatic experiences from the Tree Test, he found that the timing of such experiences could be established by recognizing that the baseline represents the present, while the lowest point of the lower loop represents the time of birth. For example, when a person who is thirty years old at the time of writing crosses the return of the lower loop exactly in the middle between the baseline and the lowest point of the loop, the traumatic

experience occurred during puberty, probably at the age of fifteen.

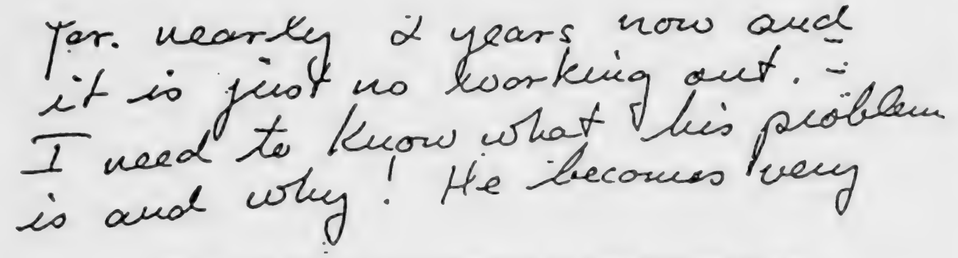


Figure 9. Traumatic experience as seen in lower loop

An exception to this observation is the avoidance of a lower loop at the end of a word when there is no return towards the baseline. This indicates a form of simplification, which can be interpreted as a sign of development, particularly because it does not interfere with legibility.

Roda Wieser established a concept of basic rhythm ("grundrhythmus") which is based on a continuum ranging from extreme rigidity (anal) to extreme slackness (oral). Writers at both ends of the extremes are more likely to become criminals, according to Wieser's research. The slack writing allows too much of the instinctual manifestation of the unconscious to come to the surface, without the censorship of the ego and superego. The very rigid writing, on the other hand, directs the energy into the superego, which can not have the benefit of the ego's sense of realism. In simple terms, either of the two extremes has lost the concept of right and wrong.

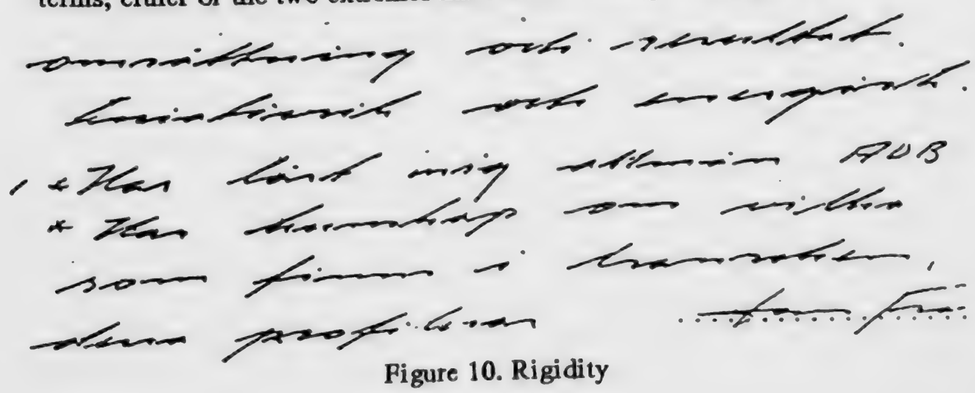


Figure 10. Rigidity

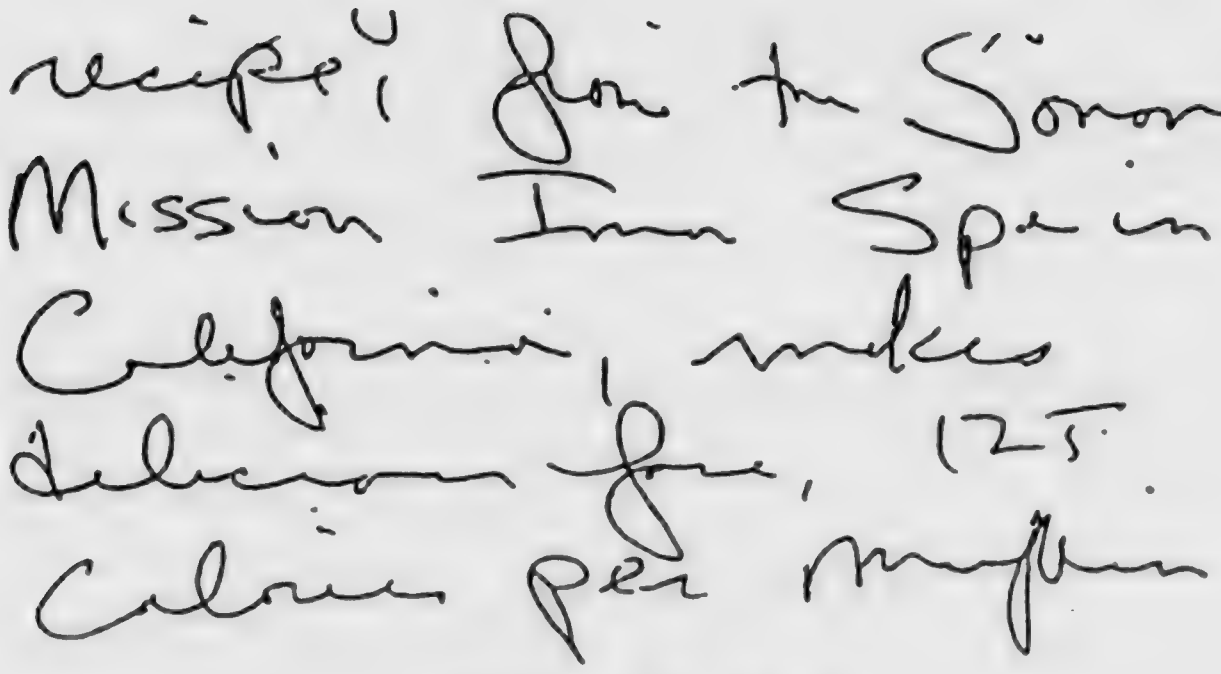
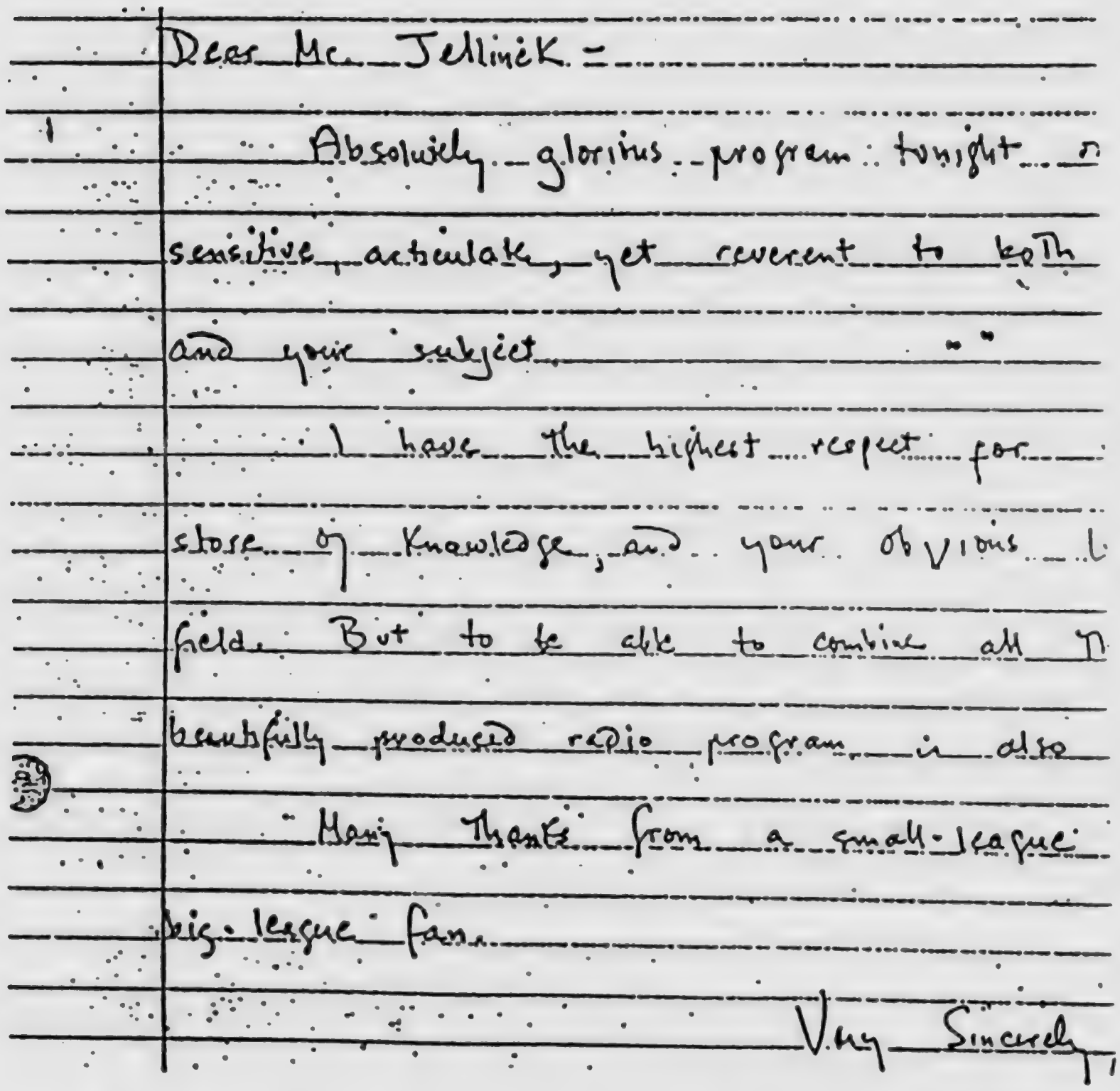


Figure 11. Slackness

As we have seen, the ego is responsible for the distribution of energy, and consequently any person who has difficulty in that area must attempt to improve the ego before they can expect a proper distribution of energy. In order to improve the ego it is necessary to point towards achievement and to recognize that the achievement was due to the individual's own capacity. If the person can not accomplish this on his own it is necessary to go into professional therapeutic treatment. All therapy is designed to teach people to do things that are beneficial to themselves by using their energy productively.


Dear Mr. Jellinek =

Absolutely glorious program tonight

sensitive, articulate, yet reverent to both

and your subject.

I have the highest respect for

store of knowledge, and your obvious

field. But to be able to combine all

beautifully produced radio program is also

Many Thanks from a small-league

big-league fans.

Very Sincerely,

Figure 12. This writing portrays a difficulty in distribution of energy due to difficulties in early childhood, as seen in the large distance between words, the upright position, the narrowness between downstrokes in the middle zone, and the separation of letters within words. The writing is an example of an ego that allows too much energy to go into the superego. It does, however, retain some for the ego.

Dear Mr. Sherman,
First, thank you for giving a repeat of your morning program
Lear and Thomas Stewart. I wish you'd do it again - and hear ab
selected morning programs in the evening (so that non-artists who
regular hours can enjoy - and record)?
Lately I've been aware of some technical problems you've run into.
morning there seems to be an excessive flutter on your tape. It
sounded like a tape-quake. Yesterday at about 10^{20} a.m. there
sudden reduction of hiss in the middle of a musical piece. The
much worse, happened last Thursday during the program "the
In the last piece hiss and noise came on and off, as though
filter of a noise reduction system was attaching and decaying
couple of seconds, or an auto-correlator was repeatedly fa
of lock. It sounded terrible!
There also seems to be some trouble with your microphones whic
render a musical "bite" and, in particular with high amplitude
pitched signals, give an annoying noise.
I hope you accept these notes as friendly remarks, not hostile criti

Sincerely

Figure 13. The ego is not properly distributing the energy in this writing. It is allowing the greater part of the energy to go into the superego.

Edwards was <u>sure</u> to drive me
from). It's a pleasure to
to the guy - and to
to relax as one tries to
oneself together in prepar
for the day's tasks.
No question in my
about WQXR being informa
the best early morning shows.
However, I used to listen out
necessity while now I do
choice.

Viva Bob Lewis!

Figure 14. Well distributed energy, with a sufficient amount of the energy being allowed to remain in the ego.

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Editor's Note:

Some handwriting specimens have been reduced for purposes of this publication.

3rd BRITISH

SYMPOSIUM ON

GRAPHOLOGICAL RESEARCH

KING'S COLLEGE

CAMBRIDGE UNIVERSITY

AUGUST 1991

Compilation and Editorial © Cathy Bryant and the British Institute of Graphologists 1993

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ISBN 0 9520997 0 5

This edition published 1993.

Published by The British Institute of Graphologists
24-26 High Street
Hampton Hill
Middlesex TW12 1PD

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ERICH FROMM'S TYPOLOGY of HUMAN MODES OF RELATING, with GRAPHOLOGICAL INTERPRETATIONS

by Felix Klein

Erich Fromm was born in Frankfurt, Germany in 1900. He received his Ph.D. from the University of Heidelberg. He was trained in psychoanalysis in Munich and Berlin and was strongly influenced by the writings of Karl Marx. His basic concept deals with the loneliness of the individual. "Escape from Freedom" (1941) was written while the Nazi dictatorship was in power and explains the human need to be led, which results in such governments. Fromm was quick to point out, however, that no form of society has yet been created that resolves *the basic contradictions* of man. He wrote, "The understanding of man's psyche must be based on the analysis of man's needs stemming from the conditions of his existence."

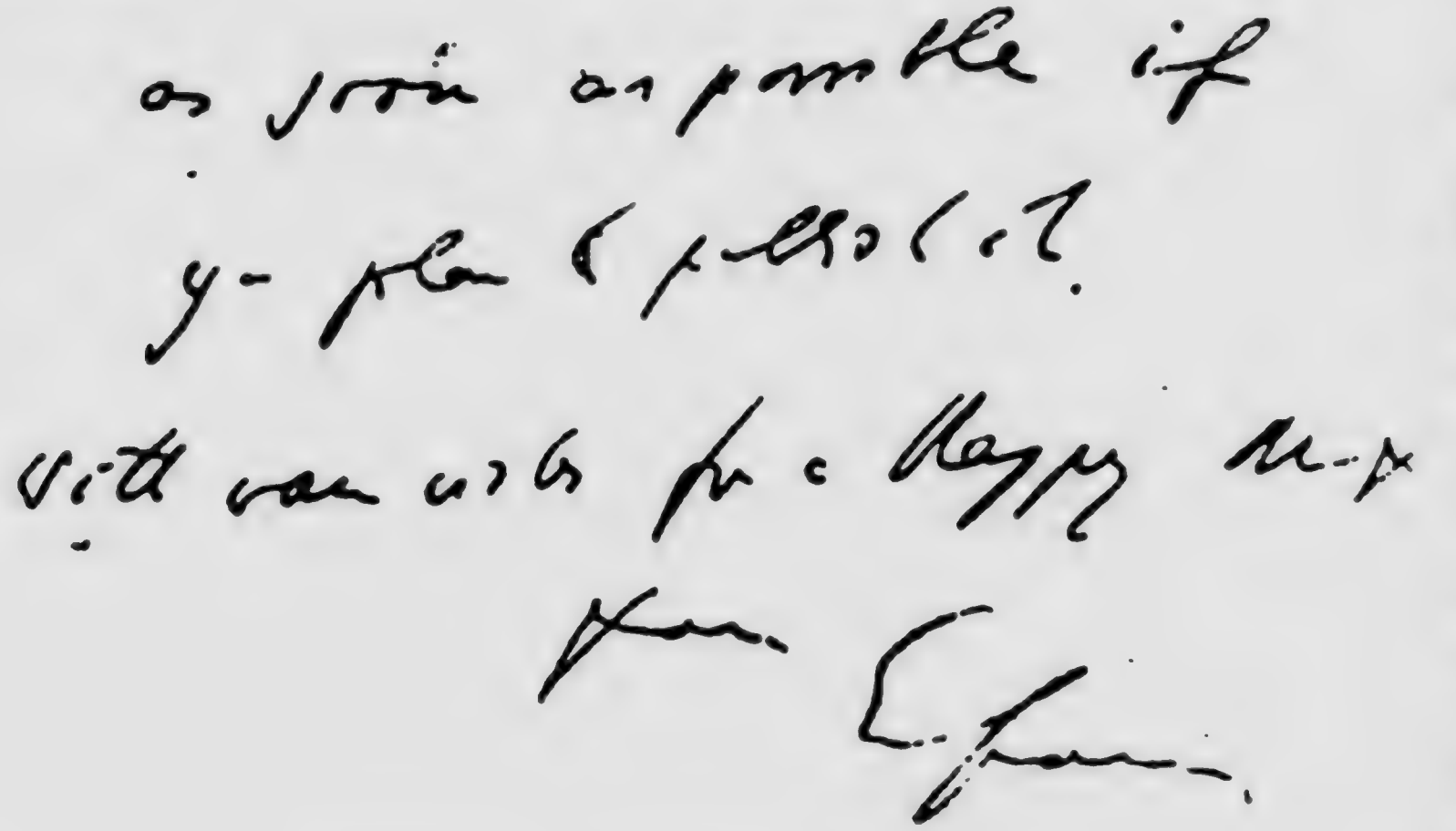

Illustration 1. The script of Erich Fromm.

Acknowledgement

The author gratefully ackowledges the assistance of Diane Seaman in the data collection, Drs. Jerry Kroth and Hooper Williams for their constructive advice and comments regarding the design and purpose of the statistical data used in this study, and the late Geri Stuparich, a remarkable lady whose enthusiasm and interest in graphology contributed substantially to this work.

There are five basic needs of man:

1) The need for relatedness
2) The need for transcendence
3) The need for rootedness
4) The need for identity
5) The need for a frame of orientation

The need for relatedness (or frame of devotion) (''Revolution of Hope'', 1968) is created by the loss of animal-like abilities to do instinctively what nature requires. Through his powers of reasoning and imagination man was able to create his own modes of relationship, the most satisfying being the ones based on productive love.

The need for transcendence is man's need to elevate himself above the animal level. He wants to be creative. If he is prevented in this desire he becomes destructive. The opinion that love and hate are only one step apart is thoroughly shared by Fromm. Both love and hate are expressions serving the purpose of self-elevation.

The need for rootedness starts with the child's dependency on the mother and finds different forms of expression in adulthood. In fact, if this dependency remains too long it must be regarded as an unnatural fixation. In his adulthood man needs to belong. In its highest form, this need becomes man's feeling of brotherhood for other men and women.

The need for identity is the ever-present desire to be different from others, to be an individual. If thwarted in this endeavor, a man will substitute for it by identifying himself with a group, or as a citizen with his country.

The need for a frame of orientation is the need to have a steady and consistent method by which the outside world can be understood. This method can be rational or irrational. Very often it contains both these qualifications within its framework.

Fromm is very much concerned with man's relationship to society. He

suggests:

1) Man has an essential inborn nature.
2) Society is created by man to fulfill this essential nature.
3) No society devised by human beings meets the basic needs of their existence.
4) It is possible to create such a society.

Fromm originally described five character types:

1) The productive type
2) The receptive type
3) The exploitive type
4) The hoarding type
5) The marketing type

The productive character requires maturity, especially mental and physical maturity. A very important part of the mature character is productiveness, a person's ability to use his powers and to realize his inherent potentialities. Every human being is capable of this productiveness unless he is mentally and/or emotionally immature or disturbed. A person may act out of compulsion, fears, anxieties or long-forgotten past experiences. This is a situation in which someone may be active but the activity is the result of compelling forces over which he has no control, and, as a result, the activity is nonproductive.

In this context, productiveness is not concerned with activity which may lead to practical results but rather with an attitude, a mode of reaction and orientation to the outside world and to oneself. It concerns the individual's character, not his outward success. Productiveness is a person's realization of this potential and the use of that potential. This effort requires a lifetime and never stops in the truly productive character type.

There are two extreme ways to perceive and to relate to the world.

The reproductive way is perceiving the world like a camera, which produces a literal record of things the way they are. People who see the

world in that fashion are realists. They see whatever there is on the surface. They are incapable of penetrating beyond that to the core, to the essential. They do not visualize the combinations not yet apparent. Reality to them is the sum total of only what has already materialized. Their view of reality is unproductive.

In the generative way the person perceives the world by enlivening and recreating everything through spontaneous activities. The extreme degree of this mode of relatedness is a person who has completely lost his ability to perceive actuality. Generative types build up their own world of reality completely within themselves. The common factors of reality as perceived by others are unreal to them. They are unable to relate productively.

The productive orientation is the balance between these two types. The well-adjusted person is capable of relating to the world by simultaneously perceiving it as it is and conceiving it enlivened and enriched by his own powers. The ability to relate both reproductively and generatively is a precondition for productiveness.

The Productive Type

There are three types of productive love:

1) Love of mother for the child
2) Brotherly/sisterly love, or love for our fellow humans
3) Erotic love, or love between members of the opposite sex

For these three types, four components must be present to label the love as productive:

a) Care
b) Responsibility
c) Respect
d) Knowledge

Motherly love needs no explanation.

In instances of individual love it is not the falling in love that is

productive. That is only the beginning. One's own power to love produces love, just as being interested makes one interesting. To love a person productively is to care and feel responsible for his life, not only for his physical existence but for the growth and development of all his human powers. To love productively is incompatible with being passive, with merely being an onlooker at the loved person's life. It implies labor and responsibility for that person's growth. Loving productively also requires seeing into the core of the loved one's being and considering him a representative of humankind. If love for an individual is separated from love of the human race it remains superficial and often is not love at all but rather a dependency.

Respect and knowledge are also vital parts of productive love. Without them love deteriorates into domination and possessiveness. Respect is the ability to see a person as he is, to be aware of his uniqueness without wanting to change it, only to cultivate it. Respecting a person is not possible without knowing him. Love is the productive form of relatedness to others and to oneself. The expression of intimacy under the conditions described above also requires the preservation of each other's integrity.

Productive work, like productive love, implies fruitful pursuit of those activities which give a person pleasure. The productive person should have no sense of exploiting the productiveness of others. A protection of the integrity and productiveness of those with whom we work, and on whom we depend in our work, is necessary.

Productive reasoning requires more than intelligence. Reason needs another dimension, that of depth, which reaches to the essence of things. While reason is not divorced from the practical aims of life, it is not a mere tool for action. Reason grasps all dimensions, not only the practically relevant ones. Concern for the essence of things means to be concerned with the essential, and freed from the superficial and accidental aspects.

The Receptive Type

This type believes that the source of all good things lies on the outside.

In their eyes, affection, love, knowledge and pleasure cannot come from within. For people with this orientation the problem of love is almost exclusively of "being loved" and not that of loving. They have a tendency not to be very selective in the choice of their love objects. The receptive type requires frequent reassurance of being loved and cannot tolerate any withdrawal or rebuffs. The intelligent receptive makes a good listener; he does not produce ideas of this own. Left alone, the receptive type feels paralyzed. If religious, they expect everything from God and nothing from their own efforts. They love to say yes to everything and everybody, and easily develop conflicts within their loyalties. They are dependent not only on authorities for knowledge and help but on people in general for any kind of support. The receptive type has great fondness for food and drink and tends to overcome anxiety and depression by eating and drinking. The mouth is an especially prominent feature in receptives; their lips tend to be open, as if in a state of continuous expectation of being fed. In their dreams, being fed is a frequent symbol of being loved. People of the receptive orientation are usually optimistic and friendly. They often have a genuine warmth and wish to help others, but doing things for others also assumes the function of securing their favor.

The Exploitive Type

This type has as its basic orientation (like the receptive type), the feeling that the source of all good is outside. Whatever one wants one must seek from one's surroundings. They have a strong belief that it is not possible to produce anything on one's own. While the receptive waits patiently for things to come to him, the exploitive type does not expect to receive things from others as gifts. He takes them away by force or by cunning. This orientation extends into all spheres of activity.

In the realm of love and affection these people tend to grab and steal. They are attracted to people whom they can take away from others. They are drawn to people who are already attached and they do not fall in love with an unattached person.

Exploitive people are often very capable of producing original ideas,

although they would rather steal the ideas from others. Things which they can take from others are more attractive to them. Their motto is "Stolen fruits are sweetest." They love all those who promise to be good subjects for exploitation. They quickly get "fed up" with the same people refusing to be exploited. An extreme example is the kleptomaniac, who enjoys things only if he can steal them, even though he has the money to buy them. A prominent feature of the exploitive type is the biting mouth. There is a combination of hostility and manipulation in their personality. Other character qualities are suspician, cynicism, envy, and jealousy. Since they are satisfied only with things they can take away from others, they tend to over-rate what others have and under-rate what is theirs.

The Hoarding Type

This orientation is essentially different from the two previously discussed types. The hoarding type has little faith in anything new coming from the outside world. Their security is based upon hoarding and saving, while spending is felt to be a threat. They try to get as much as possible into their fortified world and they constantly refuse to let anything get out. Their miserliness refers to feelings and thoughts as well as to money and material things. Love is essentially a possession in their view. The hoarding type does not give love but gets it by possessing the beloved. Such people show a particular faithfulness toward others and even toward memories. Their sentimentality makes the past appear golden, and they hold onto memories and experiences. A prominent feature of their facial expression is the tight-lipped mouth. The hoarding type likes to be orderly. His compulsive cleanliness is an expression of his need to undo contact with the outside world. Things beyond his own frontiers are felt to be dangerous and unclean. The hoarding type is punctual and obstinate. This motto is, "There is nothing new under the sun".

The Marketing Type

The marketing orientation is a modern type. Because of the rapid changes of demand and supply, quick changes within an individual are

often necessary in order to survive. In today's market, in order to achieve success, it is not sufficient to have the skill and equipment for performing a given task; one must be able to put across one's personality in competition with many others. This is an important factor in shaping one's attitude toward oneself. Since success depends largely on how an individual's personality is "sold", eventually he comes to experience himself as a commodity, or rather, simultaneously as the seller and the commodity to be sold. The marketing type is thus not concerned with his life and happiness but with simply becoming saleable.

Because this type is active only in the areas which the market needs, he is liable to lose his identity. Instead of saying, "I am what I do", the marketing type will say, "I am as you desire me". He will not be interested in developing his potential. His very nature is not to develop any specific and permanent kind of relatedness. This very changeability of attitude is the only permanent quality of the marketing orientation.

CHARACTERISTICS AND HANDWRITING MOVEMENTS

The Positive Receptive Type (see Illustration 3)

Accepting	Clear middle zone, garland
Responsive	Extended word finals, right slant, garland, light pressure
Devoted	Formal regularity, strong pressure
Modest	Simple capitals, medium to small writing
Charming	Good use of space, medium primary pressure
Adaptable	Variety of forms, rounded forms, innovative connections
Socially adjusted	Words close-spaced, narrow right margin, rounded forms, medium size
Idealistic	Good upper zone, garland, right slant, right trend
Sensitive	Fine lines, light pressure
Polite	Good left margin, good spacing, anything indicating formality
Optimistic	Rising lines, medium pressure
Trusting	Right slant, right trend, garland
Tender	Right slant, delicate forms

The Negative Receptive Type (see Illustration 4)

Passive	Left trend, slow, light pressure
Opinionless	Light pressure, irregular, poor spacing
Submissive	Weak garland, thread
Lack of pride	Weak garland, poor upper zone, light pressure, no emphasis on trend
Parasitic	Thread, flat arcade
Unprincipled	Thread, flat arcade, irregular, no trend
Servile	Weak garland, double bow
Unrealistic	Thread, overlapping letters, extremes, lines too close
Cowardly	Double bow, large right margin, irregular baseline
Spineless	Light pressure, weak downstrokes, thread, changing slant
Wishful Thinking	High upper zone, weak t-crossings, no trend, lower margin narrow
Gullible	Low style evaluation with small, irregular spaces between words
Sentimental	Right slant, garland, lower margin narrow

The Positive Exploitive Type (see Illustration 5)

Active	Space between words small and even, speed, right slant
Able to take initiative	Right trend, right slant, extended end strokes
Able to make claims	Left trend, large, simplifications
Proud	Exaggerated upper zone, straight downstrokes
Impulsive	Speed, irregularity, right slant, tapering end strokes
Self-confident	Strong pressure, firm downstrokes, large
Captivating	Rounded, large, right trend, signs of confidence

The Negative Exploitive Type (see Illustration 6)

Exploitive	Left trend, angles, arcades, threads, sham garlands
Aggressive	Angles, blunt horizontals widening and going down at end
Egocentric	Left trend, big middle zone, finals reversed
Conceited	Large capitals, embellishments
Rash	Right slant, excessive speed, light pressure, neglected forms
Arrogant	Poor rhythm, large size, large capitals, embellished left slant
Seducing	Initiative, regularity, right trend

The Positive Hoarding Type (see Illustration 7)

Practical	Simple forms, good middle zone
Economical	Small spaces between words and lines, narrow margins
Careful	Clarity, slow, attention to details
Reserved	Vertical or left slant, narrow, high arcade, large margins
Patient	Deliberate, slow
Cautious	Vertical or left slant, narrow, larger right margin
Steadfast	Regularity, firm t-bars, firm downstrokes, moderate pressure
Imperturbable	Rigid regularity, firm baseline
Composed under stress	Formal regularity, firm baseline
Orderly	Good spacing between words and lines, regularity, neat, legible
Methodical	Same as for Orderly but more rigid
Loyal	Garland, left trend, upper zone extensions, sincerity signs

The Negative Hoarding Type (see Illustration 8)

Lacks imagination	Meager forms, rigidity, no empty spaces
Suspicious	Widening right margin, narrow, angles, wiry, signs of insecurity
Cold	Rigid, lack of rounded forms
Lethargic	Pastosity, slow, rounded
Anxious	Not flowing, unbalanced spacing, hesitation, directional pressure, extreme narrowness, extremely small
Stubborn	Weak movement, slow, possible disconnections, some rigidity
Indolent	Slow, neglected forms, possible looped garlands
Pedantic	Rigid regularity, possible angles
Obsessional	Extreme left trend, hooks in lower zone, rigid regularity, compulsive repetitions
Possessive	Returning end strokes, possible claw strokes, roll-ins

The Positive Marketing Type (see Illustration 9)

Purposeful	Right trend, simplified, possible primary pressure
Able to change	Rounded forms, fluid, light pressure
Youthful	Medium to strong pressure, fluid, right trend
Forward looking	Right slant, narrow right margin, strong movement
Openminded	Garland, right slant, elastic, possible open a's
Social	Strong garland, right trend, narrow spaces between words, right slant
Experimenting	Original forms, thread, simplified connections, narrow right margin, moderately full loops
Undogmatic	Original forms, fluid
Efficient	Simplified, fluid, sense of space
Curious	Tapered word endings, rounded, extensions into upper zone
Intelligent	Speed, simplifications, clever connections
Adaptable	Rounded, right slant, fluid, rhythmic

Tolerant	Rounded, tapered word endings, good spacing
Witty	Rounded, small embellishments, oddly-shaped i-dots
Generous	Right trend, large size, wide

The Negative Marketing Type (see Illustration 10)

Opportunistic	Thread, speed, neglect of form
Inconsistent	Irregularity, uneven baseline, irregular pressure
Childish	Roll-ins, claw endstrokes, excessive circular movement in the middle zone
Without future or past	Upright slant, de-emphasis on downstrokes
Without principles or values	Neglect of upper zone, neglect of form
Unable to be alone	Narrow spaces between words, wide writing, no margins
Aimless	Neglect of form with irregularity
Relativistic	Thread with little pressure, tapered word endings, fairly good symmetry
Over-active	Strong right trend, emphasis on movement, speed, illegible because of speed
Tactless	Larger toward word endings, swell strokes (increased pressure toward end of stroke)
Intellectualistic	Emphasis on upper zone in low form level, embellishments, unnecessary waste of space
Undiscriminating	Neglect of form, extreme right slant, poor symmetry
Indifferent	Neglect of form, roll-ins, meager forms
Wasteful	Speed, waste of space, unusual extensions into any zone

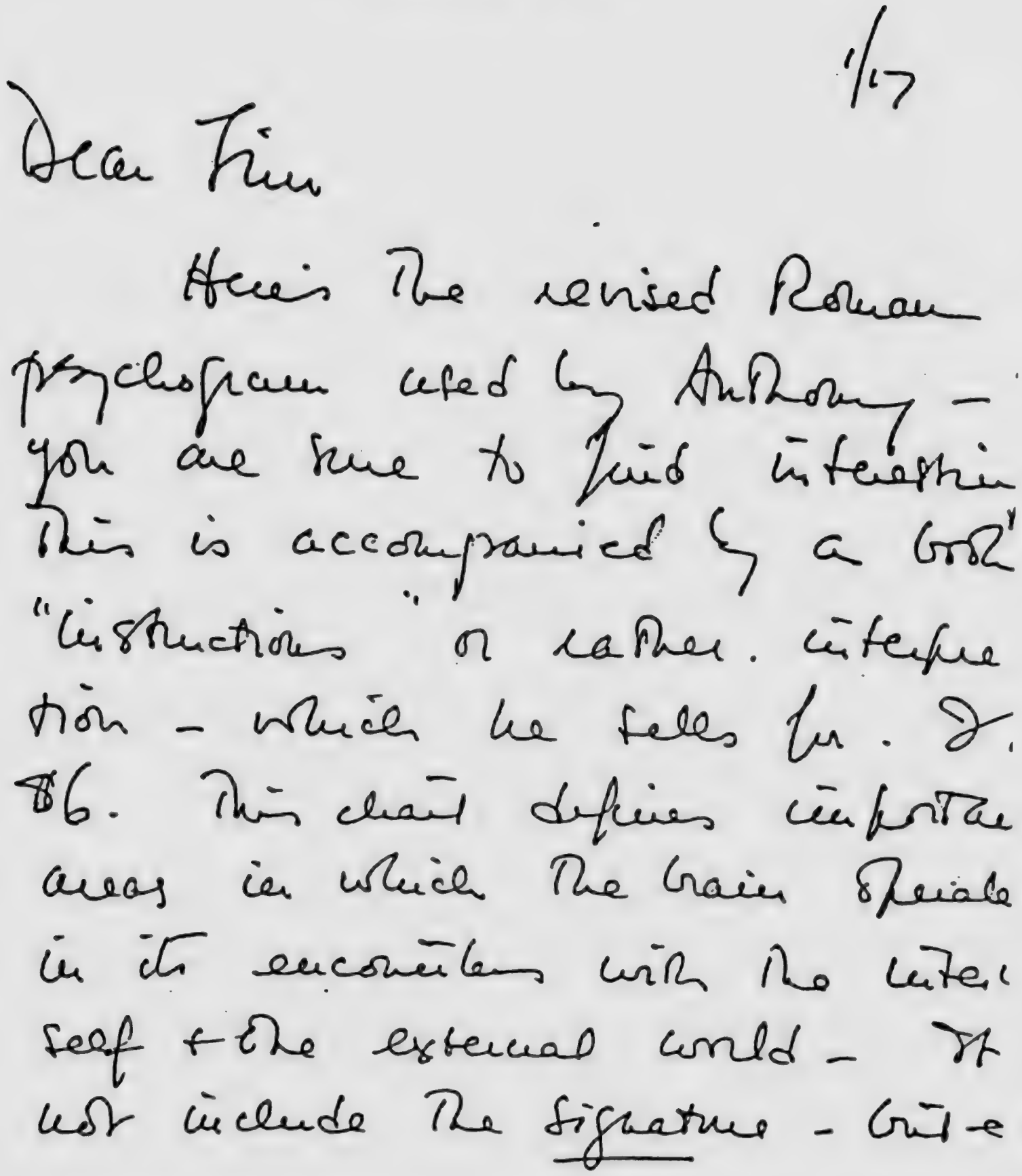

Illustration 2. This highly productive writing of a 35 year old female, right-handed, shows a good intelligence, but even more improtant is the fact that due to the very unusual combination of letters, with a tendency to simplification, the writer has been able to use her intelligence to the fullest. This is a rare instance of reaching one's capacity to such a high degree.

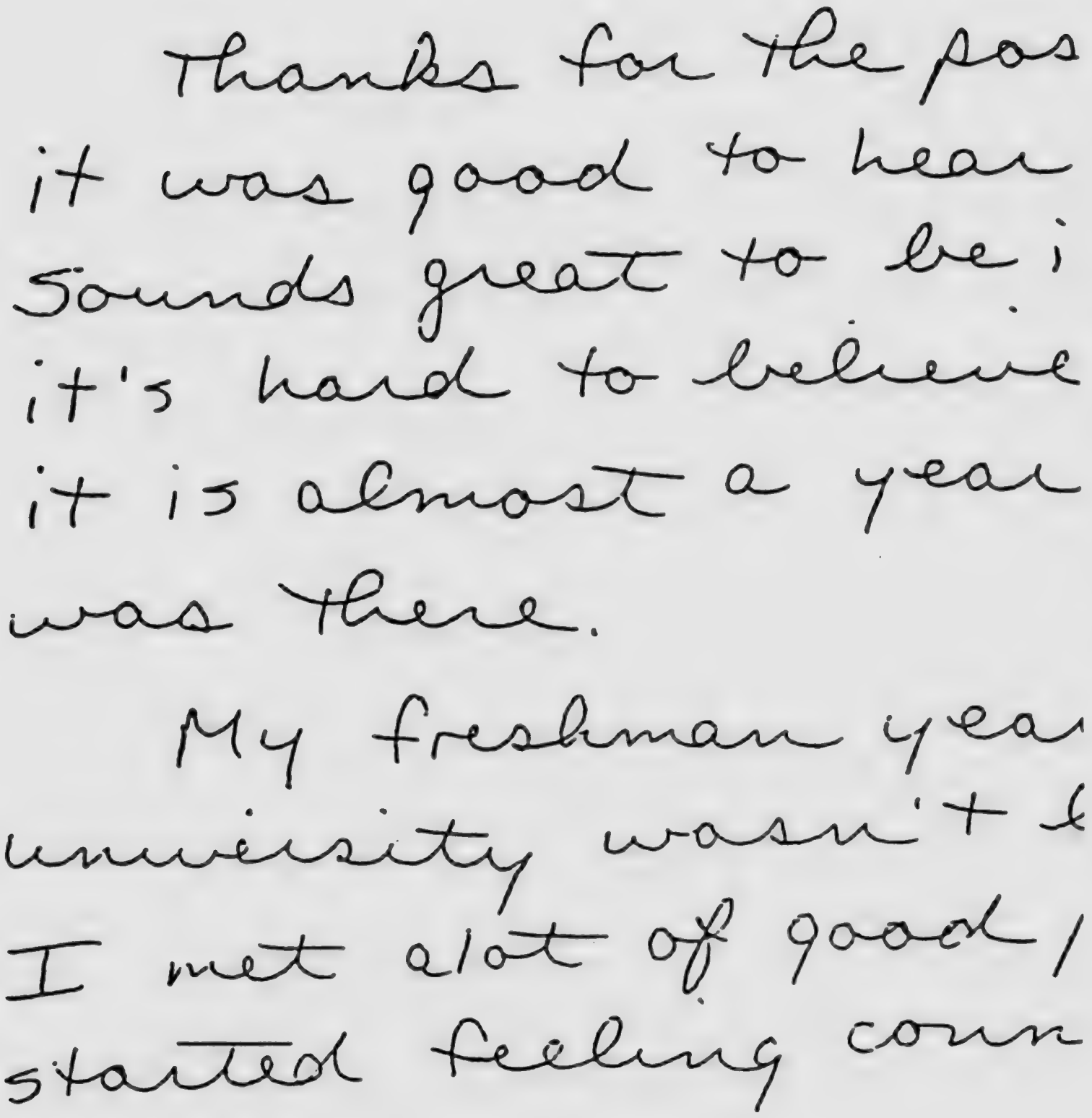

Illustration 3. The handwriting is that of a 17 year-old female, right-handed, an example of a positive receptive type, indicated by a clear middle zone, garlands, extended word finals, right slant, formal regularity, simple capitals, medium size writing and emphasis on roundedness.

He is a gorgeous guy who
stars in a show called the
Hardy Boys. He also sing
and has made two albums
Shawn makes me look
forward to Sunday nights.
Because he's so good to look
at and he has a fantastic

Illustration 4. This is the handwriting of an 18 year-old female, right-handed, who is a negative receptive type, as seen in the slowness, light pressure, irregularity, poor spacing, irregular baseline, changing slant, low style evaluation and irregular spaces between the words.

How I have consciousness has made me a better person
First of all - I have given many gross bad habits - with illness sex, etc. Also I have exp a higher state of consciousness - enc me to give up the lower conscious activities. I am developing cardiac

Illustration 5. This handwriting of a 23 year-old male, right-handed, is that of a positive exploitive type, as indicated by extended endstrokes, left trend, large size, simplifications, exaggerated upper zone, tapering endstrokes and strong pressure.

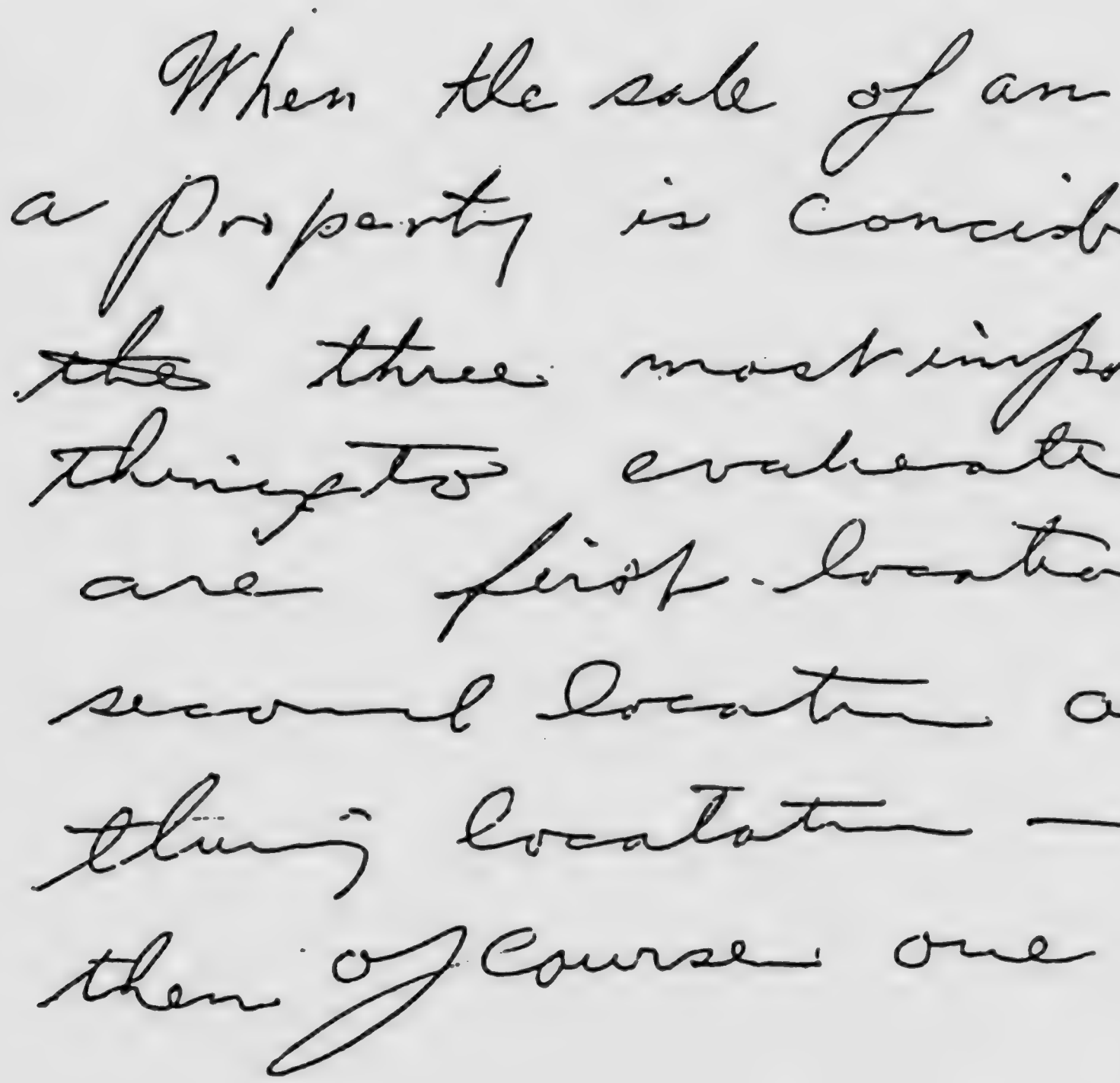

Illustration 6. The handwriting is that of a 56 year-old male, right-handed, a negative exploitive type, as seen in threads and angles, blunt horizontal strokes, right slant, excessive speed, horizontals going down and right trend.

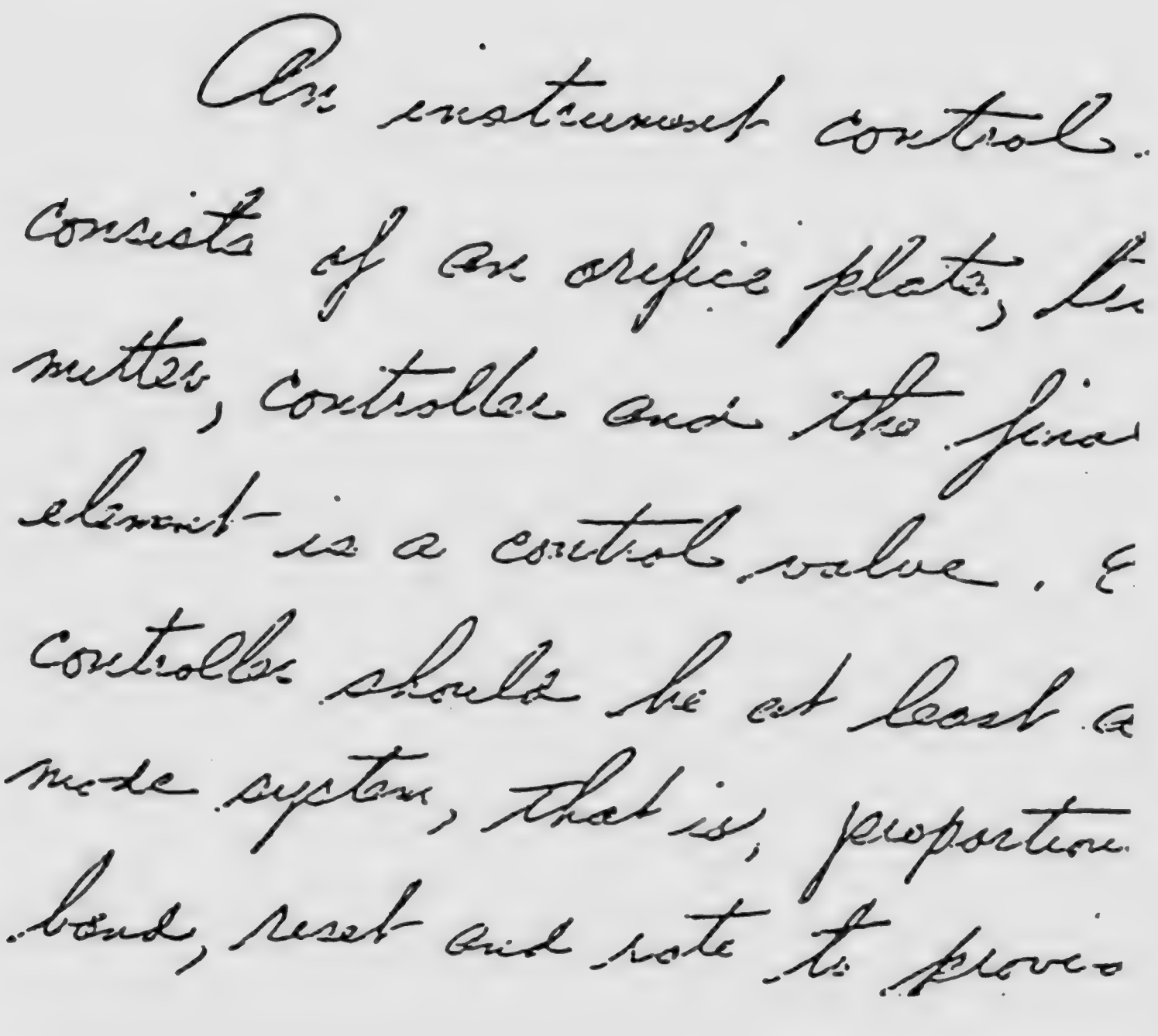

Illustration 7. This writing of a 54 year-old male, right-handed, is that of a positive hoarding type, as shown by simple forms, good middle zone, small spaces between words, narrow margins, attention to details, clarity, deliberateness, narrowness, regularity, firm t-crossings, firm downstrokes, firm baseline, good space between lines, neatness, legibility and signs of sincerity.

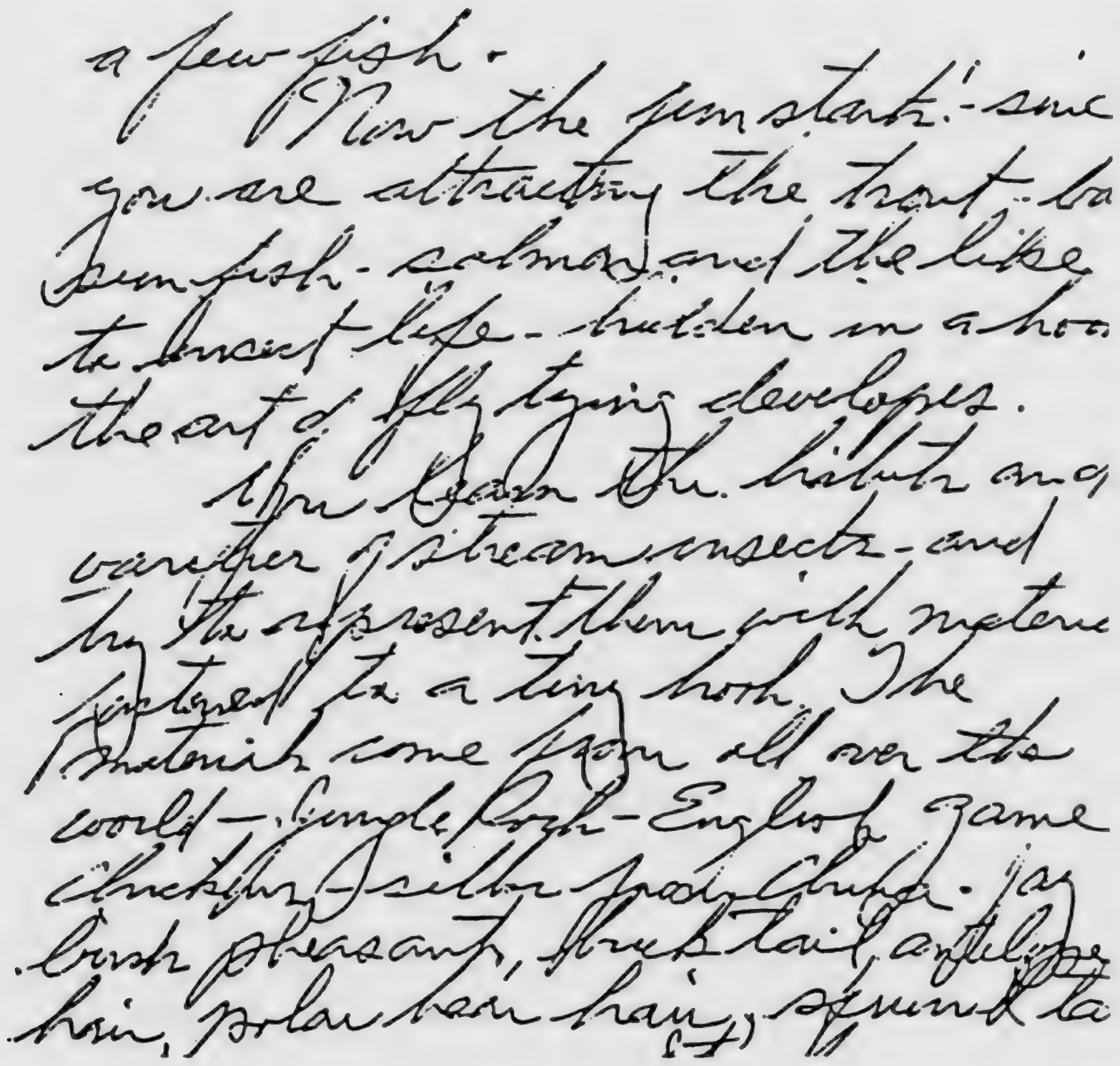

Illustration 8. This is the handwriting of a 73 year-old male, right-handed, a negative hoarding type, indicated by rigidity, narrowness, pastosity, signs of insincerity, lack of rounded forms and unbalanced spacing.

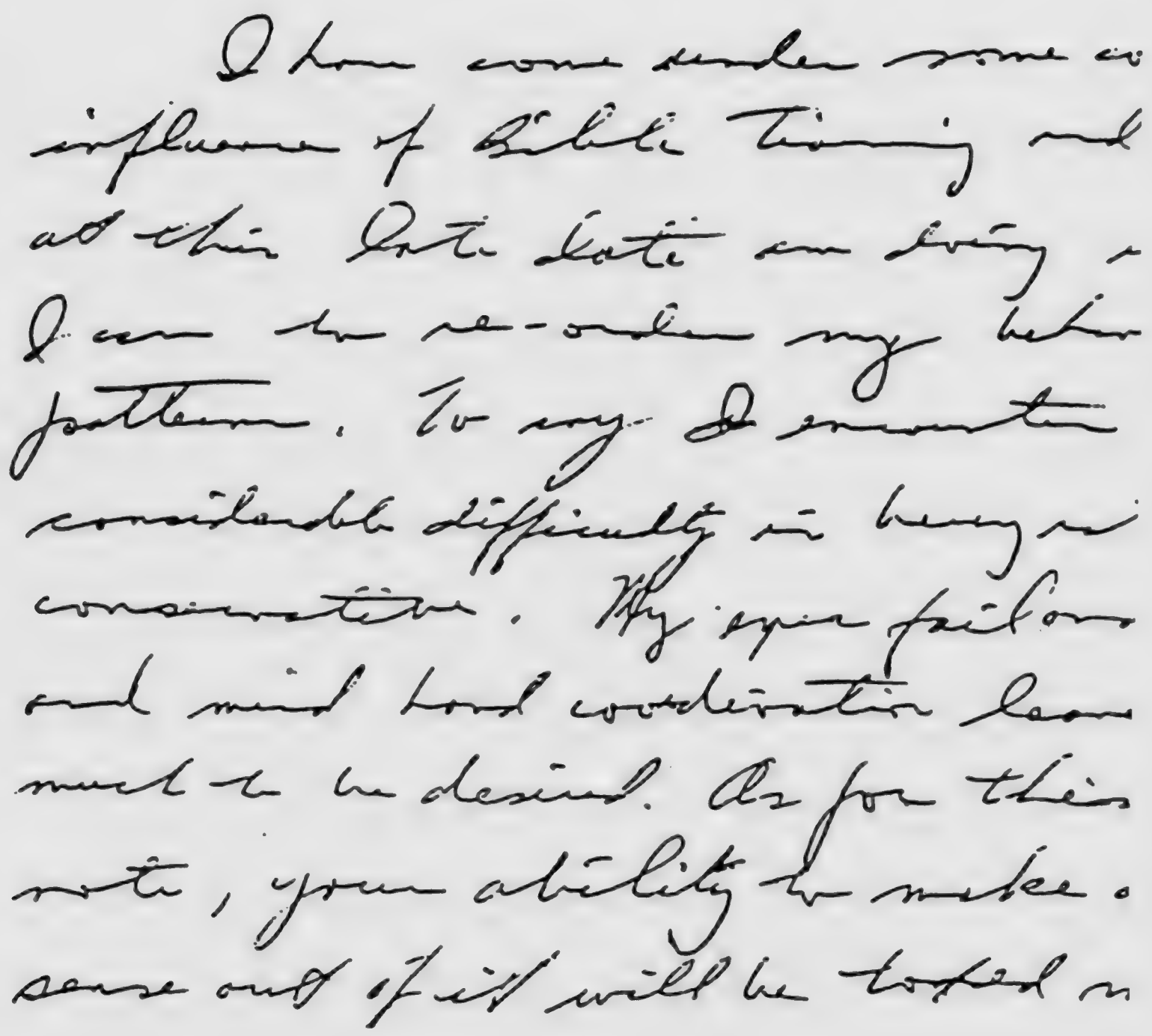

Illustration 9. This writing of a 41 year-old male, right-handed, is that of a positive marketing type, indicated by right trend, simplifications, fluidity, light pressure, narrow right margin, emphasis on movement, right slant, narrow spaces between words, speed, rhythm, oddly-shaped i-dots, wide writing and wide spaces between letters.

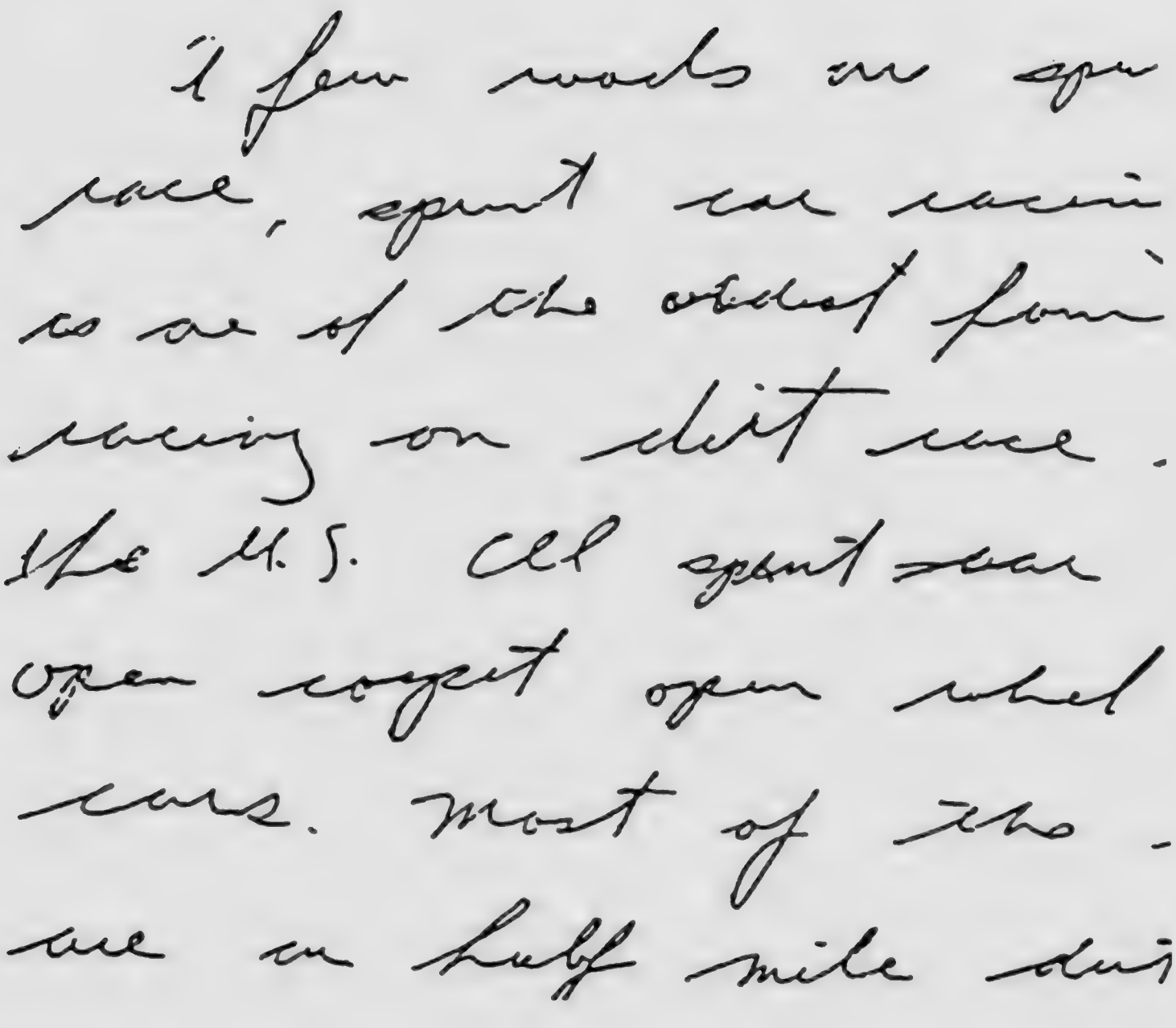

Illustration 10. This is the handwriting of a 38 year-old male, right-handed, a negative marketing type, as seen in the thread, speed, neglect of form, irregularity, uneven baseline, irregular pressure, lack of margins, primitive forms, confused space and poor style evaluation.

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CHARACTERISTICS OF HANDWRITING OF SUBJECTS WITH MULTIPLE SCLEROSIS

by Patricia Wellingham-Jones

Summary

Multiple sclerosis is a widespread neurological disorder with a variety of symptoms, some of which are noticable in handwriting. The handwritings of two groups of 23 subjects each (people with multiple sclerosis and a comparison group), matched for age and gender, were compared, using the Roman-Staempfli Psychogram, a graphological charting system with seven additional categories. Of 50 indicators examined, statistical analysis showed means of 37 to be significantly different. The one-way analyses of variance showed that 26 of the 32 indicators originally expected to be significantly different between the groups were. 14 of the 17 predictions of higher MS scores were significantly confirmed as were 11 of the 15 predictions of lower MS scores. These results suggest that neurological damage is reflected in handwriting and can be measured graphologically for physical or psychological characterisitics. Possible reasons for variance from the hypotheses were discussed.

Introduction

Multiple sclerosis is a chronic, progressive disease characterized by demyelinization of nerve fibers of the brain and spinal cord. Symptoms are numerous, with usual first signs being abnormal sensations in the face or extremities, vertigo, muscle weakness, fatigue, and visual disturbances. In the later stages, symptoms include extreme emotional lability, abnormal reflexes, ataxia, and bowel and bladder problems. Nystagmus, scanning speech, and intention tremor are also common as the disease worsens. Eighty-five percent of those suffering from multiple sclerosis (MS) are first diagnosed between the ages of 20 and 40 years; 60% of the patients are women. Duration of the disease is from 25 years to death, with duration lengthening as technology increases life spans (Wellingham-Jones, 1988). Multiple sclerosis has a history of remissions and exacerbations, with the intervals between exacerbations growing

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(DKS)
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Felix Klein
p. 142-143
p. 135

K O N G R E S S B E R I C H T E

VOM

1. D K S -KONGRESS

Stuttgart, 13. u.14.9.1986

Leitthema:

Von der Angst und Unfreiheit,
die eigene Unsicherheit verbergen zu müssen
(= unsere inneren Abwehr- / Schutzmechanismen)

Herausgeber und Eigentümer:
Dr. Christian Dettweiler, Erlenweg 14, D-7000 Stuttgart 70

Impressum:

Herausgeber und Eigentümer:
Dr.Christian **Dettweiler**, Erlenweg 14, D-7000 Stuttgart 70, Tel (0711) 76 29 23

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Vorwort des Herausgebers

Sehr geehrter Leser!

Sie erhalten hier die kompletten redigierten Vortragsmanuskripte des ersten DKS-Kongresses vom 13.und 14. September 1986 in Stuttgart. Einige so nicht reproduktionsfähige Schriftvorlagen mußten dabei teilweise erheblich retuschiert werden. Die Reihenfolge entspricht überwiegend der der Originalvorträge, doch wurden die Beiträge der Kollegen M.SALCE (Frankreich) und F.KLEIN (USA) an den Schluß gesetzt, weil wir hier einen Blick über die Grenze tun wollten. Außerdem wurde am Schluß noch die ungekürzte Fassung des Tagungsberichtes für die AGC durch Frau Angelika LEFNAER, Stuttgart, angefügt, der aus Platzmangel dort leider nur in sehr stark gekürzter Form erscheinen konnte.

Für Mithilfe an diesem Kongreßbericht bin ich meiner Frau Anneliese sowie Frau Hannelore FEDERMANN für das Abschreiben des Vortrags von Dr.BÜNTIG vom Band sowie die Übersetzung des Beitrages von J.SALCE aus dem Französischen sehr zu Dank verpflichtet.

Wir haben absichtlich auf eine unnötig teure äußere Aufmachung des Heftes verzichtet in der Annahme, daß auch Ihnen der innere Gehalt wichtiger ist.

Diese "Kongreßberichte" sollen anderen Fachzeitschriften keine Konkurrenz machen, würden aber, wie hier ersichtlich, alleine schon vom Format und Umfang her deren Möglichkeiten übersteigen. Außerdem möchten wir uns aus Diskretionsgründen nur an einen bestimmten Kreis wenden. Wir sind weiterhin um eine seriöse Weiterentwicklung dieses neuen "Zwischenfaches" durch anerkannte Fachleute auf ihrem Gebiet bemüht, was aber auch Ihrerseits eine intensive Mitarbeit - auch an sich selbst - voraussetzt.

mit freundlichen Grüßen!
Ihr Herausgeber Chr. Dettweiler

Gesellschafter: Dr. med. Wolf **Büntig,** ZIST München/Penzberg, Dr. phil. Christian **Dettweiler,** Stuttgart,
Prof. Dr. phil. Wolfgang **Hofsommer,** Universität Essen, Prof. Dr. med. Peter **Kutter,** Universität Frankfurt/M.,
Prof. Dr. phil. Oskar **Lockowandt,** Universität Bielefeld.

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Internationale Gesellschaft für Dynamische und Klinische Schriftpsychologie
Kongreßbericht von der Tagung 13./14.9.1986 in Stuttgart
über "Abwehrmechanismen"

Einleitung Dr.Dettweiler, Stuttgart

Die Handschrift zeigt mit E.WELLEK kein "Porträt", sondern ein "Röntgenbild" eines Schreibers, das sein Unbewußtes direkt "sichtbar" machen kann. Damit erkenne ich aber auch mein eigenes Unbewußtes, das ich sonst so sorgfältig über diverse Abwehrmechanismen vor mir selbst zu verbergen suche. In der gesamten Geschichte der Graphologie wurde bisher - mit wohl einziger Ausnahme bei den Seminaren des Autors und vor 2 Jahren auf einem Kongreß in den USA - niemals von irgendwelchen Abwehrmechanismen in einer Handschrift gesprochen. Ja, man vermied es in auffälliger Weise, sich selber irgendwie mit in die Arbeit am Unbewußten eines Schreibers hineinzubringen. Die offiziellen "Lehrbücher" und die gesamte konventionelle Graphologie haben niemals Notiz von irgendwelchen Abwehrmechanismen genommen, und eigentlich ist die Geschichte der Graphologie und Psychologie wie auch der Psychiatrie, der Justiz usw. immer auch eine Geschichte ihrer Abwehrformen gewesen. Man vermied sorgfältig, hier zuviel eigenes peinliches Unbewußtes aufzudecken nach dem Motto: "Wer Verdrängtes aufdeckt, wird von Denen, die Peinliches verbergen müssen, selber verdrängt". Die bekannten Vorgänge in neurotisch erstarrten Verbänden beweisen dies nur allzudeutlich und bestätigen damit auch nur die vom Autor immer wieder erhobene dringende Forderung nach einer ausreichenden Selbsterfahrung für Jeden, der weitreichende Aussagen über Andere machen oder Entscheidungen über Andere treffen muß. Schon Ania TEILLARD/MENDELSSON forderte eine Analyse für jeden Graphologen als eine absolute Selbstverständlichkeit. Wir dürfen uns nicht selber einfach ausklammern, sonst passieren uns weiterhin die bekannten Fehlhaltungen, Projektionen, Machtkämpfe und Intrigen.Der weit gestreute Teilnehmerkreis dieser Veranstaltung beweist, daß zahlreiche qualifizierte Kollegen aus aller Welt bereit sind, sich selbst immer wieder in Frage zu stellen. Sie wollen ihre Verantwortung damit nicht mehr an Andere delegieren, sondern mündig sein.

Alle starren Organisationen wollen dem Einzelnen zunächst Schutz und Orientierung auf seinem Gebiet geben. Damit geben sie ihren Mitgliedern aber oft zugleich eine Schein-Identität ohne Selbstverantwortlichkeit, auch wenn dies für Viele erwünscht erscheinen mag. Je größer ein Verband aber, desto starrer sind jedoch auch seine Spielregeln. Damit wird aber unweigerlich jene

Flexibilität und Kreativität im Keim erstickt, die gerade in unserem Beruf so unerläßlich sind auf dem Wege zur eigenen Identität und dem wissenschaftlichen Fortschritt. Dagegen versteht sich die auf der Basis der Psychoanalyse entwickelte Dynamische und Klinische Schriftpsychologie nicht als ein in sich abgeschlossenes "System", sondern als eine sich im Selbstverständnis ständig erneuernde Wissenschaft, die offen bleibt für alle Änderungen in der Umwelt.

Der Sinn aller Abwehrformen, die uns ja schließlich angeboren sind und damit einen bestimmten Zweck erfüllen, ist in erster Linie die Angstfreiheit. Dies spiegelt sich vielfach sowohl im sozialen Bereich als auch in unserem eigenen Fachgebiet wieder: Unsere unbewußte Innenwelt ist zugleich auch als Bestandteil der Außenwelt sichtbar. Wenn sich beispielsweise eine Organisation starr wie eine Behörde verhält, obwohl sie eigentlich die Entwicklung neuer Ideen fördern sollte, wie dies zum Beispiel schon längere Zeit nicht nur an unseren überbürokratisierten Hochschulen der Fall ist, dann sieht es in den geistigen Vätern dieser Organisation ähnlich aus. Sie mißbrauchen als Zwangsneurotiker diese Einrichtung als Schutzmaßnahme für sich selber und geben ihren Mitläufern und Anhängern damit zugleich eine Schein-Identität, durch die sie aber unmündig bleiben. Nach bekannten schlechten Erfahrungen möchten wir für uns diese Gefahr vermeiden und hier lieber den für den Einzelnen wohl sicherlich unbequemeren Weg der Suche nach der Selbst-Findung gehen und nicht als "nützliche Idioten" für fremde Zwecke mißbraucht werden, wie dies ja vielfach anderweitig geschieht. Wir brauchen im Gegenteil gerade die "Querdenker" und Individualisten in unseren Reihen, die unsere Wissenschaft weiter voranbringen und nicht immer wieder nur neue Varianten von längst Bekanntem bringen nach dem Motto "Graphologie für Jedermann leicht gemacht". Dafür ist unser Fach viel zu kompliziert und verantwortungsvoll, als daß man es halbgebildeten Laien zur Anwendung empfehlen könnte! Wer diesen anderen Weg mit uns gehen möchte, ist dazu herzlich eingeladen - es gibt noch sehr vieles an wissenschaftlichen Fragen zu lösen und ständig tauchen neue auf, je tiefer wir in dies Gebiet eindringen. Aber wir wissen, daß es manchmal auch viel Mut braucht, sich selber so anzunehmen, wie wir wirklich sind. Dies ist nicht immer schön und angenehm, aber es gibt ein Gefühl der inneren Sicherheit, wenn ich nicht dauernd vor mir und Anderen eine leere Abwehrrolle spielen muß in der beständigen Angst, mein Kartenhaus, meine "Lebenslüge" könnte zusammenbrechen. In diesem Sinne wünsche ich uns Allen diesen Mut zu sich selbst und eröffne hiermit diese für unser Fach neuartige Tagung.

Peter **Kutter** (Frankfurt am Main)

Wie hilft sich ein bedrohtes Ich in der Not?

Grundzüge der psychoanalytischen Abwehrlehre

1. Lebenspraxis

Das Thema der Tagung läßt sich folgendermaßen in einen Ursache-Wirkungs-Zusammenhang bringen: **Angst** führt zu Unsicherheit. Die muß abgewehrt werden. Das Resultat ist **Unfreiheit**.
In meinem Thema bedeutet "**Not**": Armut, Elend, Mangel, Hilflosigkeit. Es fehlt also etwas; etwas, das die Not wendet, etwas Not-wendendes. "**Ich**" steht für Mensch, Subjekt, Selbst. Es geht also um Menschen, denen es an Unterstützung fehlt, die Mangel leiden, die arm dran sind, die zu kurz gekommen, hilflos, das heißt: ohne Hilfe sind.

Wie helfen wir in der Not? Wenn keine Unterstützung von außen kommt? Das Sprichwort sagt "Hilf Dir selbst, so hilft Dir Gott": Wir können uns also nur selbst helfen. Das heißt: Auf die eigenen Ressourcen, auf die eigenen Quellen und Möglichkeiten zurückgreifen.

Als Erwachsenen stehen uns die Fähigkeiten der Wahrnehmung, des Denkens, des Urteilens und Entscheidens zur Verfügung. Wir können dann eine Notlage einschätzen, um dann, je nach Resultat unserer Einschätzung, entsprechend zu handeln. Damit sind wir in der Lage, die gegebene Notlage zu meistern, zu bewältigen. Die Mechanismen, die uns als Erwachsenen zur Bewältigung von schwierigen Situationen zur Verfügung stehen, nennt man neuerdings im englischen Schrifttum "coping-mechanisms"; das sind Fertigkeiten, Geschicklichkeiten, Talente oder Begabungen, die wir nach dem Motto "Not macht erfinderisch" in der Not mobilisieren und einsetzen.

Bei Jugendlichen, die im Laufe ihrer Lebenspraxis noch wenig Zeit hatten, entsprechende "coping-mechanisms" zu bilden, ist die Situation wesentlich schwieriger. Wie der frühere Kongreßband "Jugend in Not" anschaulich gezeigt hat, stehen Jugendlichen besonders dann die erforderlichen Fähigkeiten nicht zur Verfügung, wenn sie in ihrer Kindheit unverstanden geblieben sind. Das ist besonders dann der Fall, wenn die "Dual-Union" zwischen Mutter und Kind mißglückt ist. In einem derartigen Fall ist das jugendliche Ich in großer Not,

denn es kann sich beim Fehlen der not-wendenden Fähigkeiten nicht selber helfen. Jugendliche können jetzt nur noch auf Not-Lösungen zurückgreifen, die sie, Gott sei Dank, in ihrer Kindheit trotz der ungünstigen Lebensbedingungen entwickeln konnten. Sie können zum Beispiel eine Not-lage, in der sie von Anderen angegriffen werden dadurch abwehren, daß sie nach dem Motto "Angriff ist die beste Verteidigung" ihrerseits die Anderen angreifen.

2. Theorie

Beobachtungen und Erfahrungen aus der Lebenspraxis können durch logisches Denken und kausales Schließen zu Theorien verarbeitet werden, wenn wir versuchen, Gesetzmäßigkeiten und Regeln im Sinne von Wenn/Dann-Beziehungen aufzustellen. Um eine solche Wenn/Dann-Beziehung handelt es sich zum Beispiel in unserem Zusammenhang: Wenn die Mutter-Kind-Beziehung geglückt ist, dann ist eine glückliche Entwicklung mit Aufbau gesunder psychischer Strukturen einschließlich der erforderlichen "coping-Mechanismen" möglich. Wenn dagegen die Mutter-Kind-Beziehung mißglückt ist, dann folgt eine mißglückte Entwicklung, ohne gesunde psychische Strukturen und ohne die erforderlichen "coping-Mechanismen". Im letzteren Fall einer mißglückten Entwicklung kommt es zu pathologischen Strukturen, von denen die sogenannten "Abwehr-Mechanismen" noch das Beste sind.

Jetzt wird verständlicher, was Not für ein bedrohtes Ich bedeutet: Die Not ist umso größer, je weniger dem Ich gesunde "coping-Mechanismen" zur Verfügung stehen. Dann können nur noch die sogenannten "Abwehrmechanismen" helfen. Wir können jetzt dem Leitthema des Kongresses folgend, den Schluß ziehen: Ein Ich ist immer dann in der Angst, und das heißt: es ist selbstunsicher und damit unfrei, wenn ihm keine gesunden Fähigkeiten zur Verfügung stehen, die Notlage angemessen zu lösen. Derartige Not-Lösungen werden immer mit einem hohen Preis bezahlt, nämlich mit dem Verlust an Freiheit, oder wie Mitscherlich sich ausdrückte, mit einer "Einbuße an autonomer menschlicher Existenz".

Je nach Art der Abwehrmechanismen, je nach Art der Angst und je nach dem Entwicklungsstand, zu dem die Abwehr zuerst eingesetzt wurde, resultieren ganz unterschiedliche pathologische Bilder, die in folgende diagnostische Kategorien eingeteilt werden können:

1. Klassische Neurosen

Hier wird die Angst wegen der Bedrohung bekanntlich dadurch im Sinne einer Not-Lösung gelöst, daß sie verdrängt oder auf andere Weise neurotisch abgewehrt wird: Die Angst kann zum Beispiel auch dadurch leichter ertragen werden, wenn der Angstaffekt von der Angstvorstellung isoliert wird. Die Angst kann auch auf eine andere Situation oder auf einen Gegenstand verschoben werden, die mit der ursprünglichen Angst-Situation überhaupt nichts mehr zu tun hat. Die Angst vor der Mutter wird etwa durch die Angst vor einer Spinne ersetzt, oder die Angst vor Sexualität in eine Angst, auf die Straße zu gehen.

2. Borderline-Fälle

Hier kommen, um den größeren Ängsten begegnen zu können, einschneidendere und folgenschwerere Abwehrmechanismen ins Spiel. Die Angst, durch eine existenzielle Bedrohung vernichtet zu werden, kann zum Beispiel dadurch notdürftig gelöst werden, daß wenigstens ein Teil der eigenen Existenz dadurch vor dem existenziell bedrohlichen Angriff bewahrt wird, daß er von der Bedrohung getrennt gehalten wird. Damit resultieren Spaltungsprozesse in der Persönlichkeit, durch die bedrohte Bereiche des Ichs von nichtbedrohten getrennt gehalten werden. Davon betroffene Menschen fühlen sich auf der einen Seite sehr bedroht, sehr minderwertig oder schlecht und auf der anderen Seite absolut sicher, großartig oder gut.

3. Narzißtische Persönlichkeitsstörungen

Hier hilft sich das bedrohte Ich dadurch, daß es sich in Form eines Abwehrmechanismus einfach sagt: Ich bin ja garnicht bedroht, ich bin ja großartig und einzigartig, sodaß ich garnicht bedroht sein kann. Wie der Name "narzißtisch und einzigartig, das heißt: selbstbezogen, sagt, gehört dazu immer eine Abwendung von anderen Menschen, verbunden mit einer vermehrten Hinwendung auf sich selbst.

4. Psychosen

Hier kommt, zusätzlich zum narzißtischen Abwehrmechanismus der narzißtischen Persönlichkeitsstörung eine Wahnbildung hinzu: Um den Preis eines Verlustes der normalen Beziehung zur Realität kommt es nämlich bei der Psychose zum Aufbau einer gegenüber der normalen Realität ver-rückten Phantasiewelt, in der sich das existenziell bedrohte Ich dann relativ sicher fühlen kann.

5. Psychosomatische Störungen

Menschen mit psychosomatischen Störungen helfen sich, natürlich ohne davon zu wissen, mit dem besonderen Abwehrmechanismus der "Somatisierung" dadurch, daß sie die existentiellen Bedrohungen dadurch abwehren, daß ein psychosomatisches Symptom entwickelt wird. Hier ist die zitierte "Flucht in die Krankheit" am deutlichsten zu sehen, wenn etwa ein Soldat die Angst, an der Front getötet zu werden, dadurch unbewußt abwehrt, daß er ein Magengeschwür bekommt.

3. Praxisbeispiele

3.1 Beginnen wir in der Reihenfolge unserer diagnostischen Kategorien mit dem Fall einer klassischen Neurose. Es handelt sich um eine hysterische oder Konversionsneurose.

Ein bei Therapiebeginn 25 Jahre alter alleinstehender Student der Musikhochschule wird durch schmerzhafte Verkrampfungen des rechten Armes mehrfach dazu gezwungen, das geliebte Klavierspiel aufzugeben. Wie die Analyse ergab, gingen dem Symptom mehrfache Enttäuschungen voraus: Ein verehrter Lehrer hat ihn verlassen, ein Mädchen läßt ihn im Stich, Eltern und Geschwister zeigen kein Verständnis für ihn. Als ein erster Psychotherapeut eine Behandlung ablehnt, kommt es zu einer weiteren Verschlimmerung des Symptoms. Schrift Abb. 1 a:

Sehr geehrter Herr Prof. Kutter,

für Ihre Zusage zu dem Termin am Do, 17.11., 15^{00}, den ich hiermit bestätige, danke ich Ihnen sehr herzlich.

Darf ich Ihnen zur Vorlage zu diesem Gespräch einige Angaben zu meinem Elternhaus, zu meiner Person und meiner Krankheit machen?

Abb. 1 a

Im Laufe der Therapie konnten die hinter dem Symptom verborgenen und verdrängten Gefühle nach und nach bewußt werden: Wut über die Enttäuschungen und Verzweiflung darüber, verlassen worden zu sein. Dazu kam die Angst, von der ihn bedrängenden Mutter vereinnahmt, verführt oder vernichtet zu werden. Wut und Ängste konnten nicht anders als durch den Einsatz neurotischer Abwehrmechanismen wie Verdrängung und Affekt-Isolierung um den Preis des Symptoms abgewehrt werden. Statt einer Auseinandersetzung mit Eltern und Geschwistern kam es zu einer Flucht nach innen: Der äußere Konflikt wurde so durch einen inneren Konflikt ersetzt. Dieser konnte solange unbewußt bleiben, wie das Symptom die äußere Auseinandersetzung vermeiden half. Über die Psychoanalyse wurde der innere Konflikt wieder zu einem äußeren Konflikt, denn jetzt konnten, übertragen auf den Analytiker, die den Eltern und Geschwistern geltenden Affekte bewußt und im nachhinein abreagiert werden. Abb. 1 b:

Liebe Hen Kutter,

Ihre positive Resonanz meines Referates und Ihr Interesse an Beethovens großartiger Sonate Opus 111 haben mich sehr gefreut, ebenso, daß Sie mir noch einmal in dieser Ausführlichkeit geschrieben haben. Mit der Sonate werde ich mich wohl, solange ich lebe, immer wieder „herumschlagen" müssen, nicht nur wegen ihrer technischen Schwierigkeiten, sondern vor allem auch ihrem inneren, dem musikalischen Gedankengang wegen, welcher das musikalische Denken auf sich zieht. gerade auch die Beschäftigung

Abb. 1 b

3.2 Der nächste Patient entwickelte unter sehr ungünstigen äußeren Lebensbedingungen eine Borderline-Struktur. Er konnte sich nicht anders helfen, als sich gegenüber der äußeren Bedrohung auf Kosten seines "wahren" Selbst unter Ausbildung eines "falschen" Selbst äußerlich anzupassen und sich völlig zu verschließen. Er litt an Kopfschmerzen und Benommenheit. Er fühlte sich überhaupt nicht lebendig, sondern auf "Tauchstation", nicht richtig "da", nur "künstlich" funktionierend, während sein "wahres" Selbst in seinem Innern verborgen blieb. Die "Spaltung" in "falsches" und "wahres" Selbst war ein hoher Preis. Wie die Analyse zeigte, wäre es aber auf die Dauer unerträglich gewesen, , ständig mit den existentiellen Bedrohungen, die dieser Patient als Kind und Jugendlicher erlebt hatte, konfrontiert zu sein. Als geringeres Übel erschien deshalb die äußere Anpassung um den Preis des Verlustes des "wahren" Selbst.

Abb. 2 a:
9.1.1969

Sonntag den 9.1.69 7 Uhr
Zustandsbericht:
Nach der Behandlung -
Erleichterung - gedankenlos
gelassen.
Ich habe keinen bei Grund zur Euphorie dann i
den letzten Wochen ging es mir zu ziemlich
wies. In dieser Zwischenpause - so scheint es
heute - hatte ich wahrscheinlich den absoluten
Tiefpunkt erreicht und habe mich eigentlich
gegen alles aufgelehnt. Und Sie wurden dabei
nicht verschont.
Inzwischen, so glaube ich, hat sich bei mir im
Untergrund einiges verändert und sehe nicht
mehr nur schwarz. Ich sehe manchmal auch
wieder ein, daß die Zeit bei Ihnen nicht umsonst
war und es richtig war, daß Sie mich hier
eingewiesen haben.

Abb. 2 b:
17.12.75

3.3 Hier handelt es sich um eine narzißtische Persönlichkeitsstörung: Eine bei Behandlungsbeginn 35-jährige Lehrerin hat sich als Kind vor dem ständigen Nörgeln der Mutter und der Geringschätzung durch den Vater dadurch geholfen, daß sie sich von den Eltern weg, im Sinne eines narzißtischen Abwehrmechanismus auf sich selbst zurückzog.Sie fühlte sich aber sehr minderwertig, vor allem schlecht eingeschätzt und ständig kritisiert, so wie sie dies bei der Mutter ursprünglich erlebt hatte. Sie beneidete Andere um ihre Schönheit oder um ihre Intelligenz und fühlte sich selbst als Aschenputtel oder Dümmling. Im Laufe der Analyse gelang es, ihr mit Hilfe von Träumen und über die bejahende Haltung des Analytikers, die in ihr unentdeckt gebliebenen Schätze zu entdecken, ein gesundes Verhältnis zu sich selbst und zu ihrem Körper zu gewinnen und sich gegenüber Anderen unbefangen zu verhalten.

Sehr geehrter Herr Professor Kutter!

Abb. 3 a: 25.8.1978

Ich wage nicht, sie vor dem vereinbarten Termin anzurufen, weil ich Ihnen nicht lästig fallen möchte.

Herr Kutter,

Abb. 3 b: 6.12.1982

ich gönne Ihnen keine Anrede, weil ich solche Wut auf sie habe. „Lieb" finde ich sie nicht u. schreibe es deshalb aus Konvention nicht hin, „sehr geehrt" kommt mir aber nach 3½ Jahren auf der Couch auch nicht aus dem Füller.

Lieber Herr Kutter,

Abb. 3 c: 18.6.1984

in all den vergangenen Wochen habe ich mich Ihnen sehr nahe gefühlt, empfand es so, daß ich sie jederzeit hätte anrufen oder sehen können u. war sicher, daß sie es genauso empfanden u. sich gefreut hätten, von mir zu hören.

3.4 In dem nun folgenden Fall einer Psychose ist die Not des bedrohten Ichs so groß, daß die Verbindung mit der Welt abbricht und eine Phantasiewelt von Glück und Erfolg aufgebaut wird. Es handelt sich um eine damals 30 Jahre alte Schauspielerin, die, aus der heutigen DDR geflohen, eine sehr schwere Kindheit durchgemacht hatte. Sie war von der Mutter nicht geliebt, vom Vater verführt und während des Scheidungsprozesses der Eltern hin und her geschoben worden. Schon der Wunsch, Schauspielerin zu werden, war der Versuch, der unerträglichen Wirklichkeit zu entkommen. In den Rollen, die sie spielte, konnte sie sich in der Welt des Theaters vorübergehend sogar glücklich fühlen. Als aber eine Enttäuschung in der Liebe hinzukam, brach dieser Schutzmechanismus zusammen.

Neurotische Abwehrmechanismen standen nicht zur Verfügung. Auch die wie im vorausgegangenen Falle eingesetzte "narzißtische" Abwehr, nämlich eine großartige Schauspielerin zu sein, reichten nicht mehr aus, um den durch den Verlust des Geliebten entstandenen unerträglichen Zustand zu ertragen. Es wurde eine Scheinwelt aufgebaut, in der sich unsere Patientin wahrhaft wie eine großartig gefeierte Schauspielerin und von allen geliebt fühlte. Im weiteren Verlauf brachen dann aber die früheren Traumatisierungen der Kindheit wieder durch; Jetzt wählte sie in ihrem Wahn unbewußt nur noch tragische Rollen, die wie die Blanche in Tennessy Williams "Endstation Sehnsucht" entweder verrückt werden oder wie Violetta in Verdis "La Traviata" sterben. Zuletzt fühlte sie sich in Übereinstimmung mit ihrem Kinderschicksal vom Vater ausgenutzt und geopfert, so wie Iphigenie von Agamemnon geopfert wurde, reiste nach Griechenland und ist dort tatsächlich in Erfüllung ihres Wahns unter mysteriösen Umständen gestorben.

Lieber Herr Dr. K- ich danke Ihnen
für Ihren letzten Brief, der auch schon
einer kleinen Behandlungsstunde
nahe kommt.

Abb. 4 a

Zunächst: ich werde nun diese Woche
doch endlich entlassen. Gott sei Dank.
Sollte man mich noch bis zum Samstag
hinhalten, wäre es ganz herrlich, wenn
sie mich am Abend nach Stuttgart
mitnähmen. Ich nehme wohl richtig an,
daß sie, ohne um mich hier "kämpfen"
zu müssen doch lieber schon am Sams-

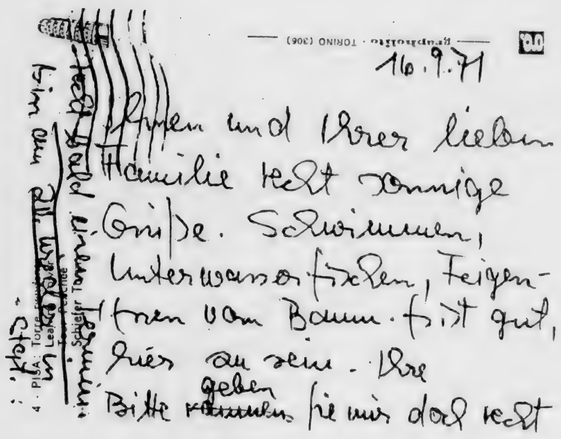


Abb. 4 b

Lieber und verehrter Herr Dr. Kutter,

eben, Sonntag morgen erhielt ich Ihren Brief. Ich habe mich sehr über Ihre Worte und Gedanken um mich gefreut, obgleich mir die Augen übergingen, als ich las „die Kinder hatten ein frohes Osterfest." Es macht mich traurig und glücklich: sie wollen trotz all der vielen Schwierigkeiten weiterhin für mich da sein. Ich schenke Ihnen dafür mein ungeteiltes Vertrauen und hoffentlich bald viel Freude.

Abb. 4 c

3.5 Der fünfte Fall einer psychosomatischen Störung konnte aus Zeitgründen beim Vortrag nicht erwähnt werden: Es geht um einen 45-jährigen Industriellen, der als Kind und junger Erwachsener mehrfach große Not erleben mußte: Im Alter von 9 Monaten (!) verlor er den Vater durch einen Unglücksfall. Die Mutter wurde depressiv und übergab das Kind der Großmutter. Diese wollte mit dem Kind nichts zu tun haben und vernachlässigte es sträflich.
Während seiner Jugend gelang es dem Patienten dadurch, daß er unbewußt die massiven Traumatisierungen seiner Kindheit tief verdrängte und sich überdurchschnittlich leistungsfähig erwies, die Bedrohung seiner gesunden Persönlichkeitsanteile in Schach zu halten.
Als dann aber nach kurzer glücklicher Ehe die Frau durch unachtsame ärztliche Behandlung starb und die in der Not gewählte zweite Frau elementare seelische Bedürfnisse ebenso vernachlässigte wie früher die Mutter des Kindes, kam es zum Ausbruch massiver psychosomatischer Störungen in Form von Migräne-Attacken und Erscheinungen einer koronaren Herzerkrankung, gekennzeichnet durch anfallsweise Herzrhythmusstörungen, verbunden mit Todesangst. Im Laufe der Analyse gelang es, die hinter den Symptomen liegenden Vorwürfe, nicht so beachtet worden zu sein, bewußt zu machen und durch konsequente Analyse von Übertragung und Gegenübertragung durchzuarbeiten mit dem Erfolg einer nachhaltigen Symptombesserung.

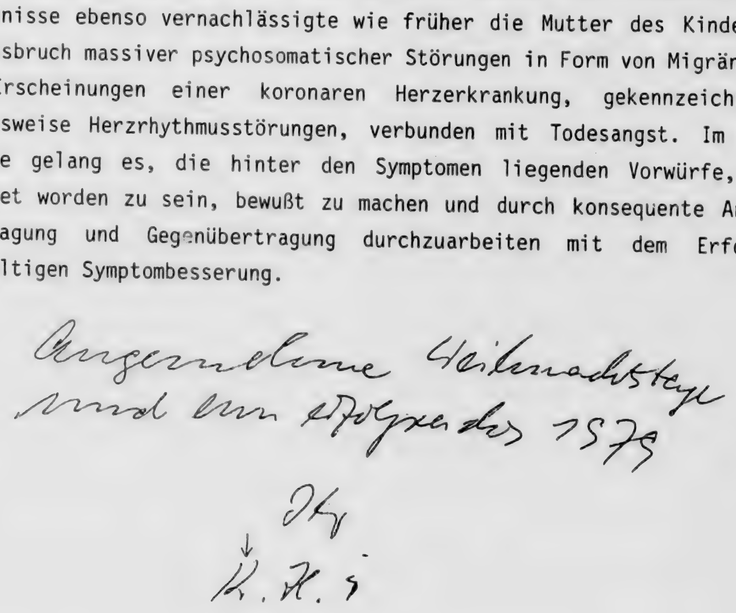


Abb. 5 a

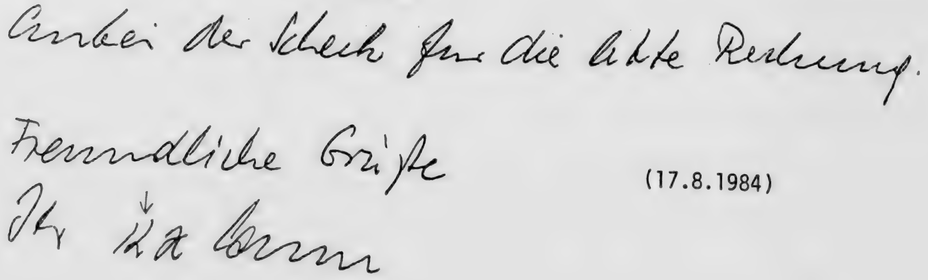


Abb. 5 b

4. Theoretische Rückbesinnung

Verstehen wir die Psychoanalyse vorwiegend als eine Konflikt-, Abwehr- und Krankheitslehre, das heißt: als Theorie der Persönlichkeit und ihrer psychischen Störungen, dann können wir jeden Patienten unserer Praxis im Hinblick auf die jeweiligen spezifischen Konflikte, Abwehrmechanismen und Krankheitssymptome einordnen, wie wir dies am Schluß des Theorie-Abschnittes gezeigt haben. Wir brauchen dann nur die hinter dem klinischen Erscheinungsbild verborgenen Konflikt- und Abwehr-Anteile zu analysieren. Im Falle unseres "Klavierspielers" konnten zum Beispiel die hinter dem Symptom verdrängten Wutaffekte und Angstgefühle wieder bewußt und fühlbar gemacht werden. Bei jeder Psychoanalyse gehen wir von der Oberfläche aus, um im weiteren Verlauf Schicht für Schicht im Sinne einer Tiefenpsychologie in größere Tiefen der Persönlichkeit vorzudringen.
Hinter dem beobachtbaren und leicht beschreibbaren Verhalten (im Falle unseres "Klavierspielers" der verkrampfte Arm) finden wir dann heraus, daß der verkrampfte Arm etwas verbirgt oder abwehrt. Der Erfolg der Abwehr besteht also darin, daß die hinter dem Symptom abgewehrten schmerzlichen Gefühle der Wut und Angst nicht mehr wahrgenommen werden. Wie die Psychoanalyse zeigt, ist das Abgewehrte, hinter dem Symptom verborgen, durchaus vorhanden.
In der Graphologie versuchen Sie, durch Schrift-Analyse herauszufinden, was hinter einem Menschen alles verborgen ist. Hier müßten sich dann die selben Phänomene findenlassen, wie wir sie in der Psycho-Analyse beobachten: zuerst die Abwehr mit den verschiedenen Möglichkeiten der Abwehrmechanismen und dann das Abgewehrte; Wut und Angst wie bei unsererem "Klavierspielrer", Aufspaltung der Persönlichkeit in zwei getrennte Bereiche wie in unserem Borderline-Fall, Rückzug auf sich selbst wie bei der narzistischen Persönlichkeitsstörung, Aufbau einer wahnhaften Phantasiewelt wie bei unserer Schauspielerin oder Flucht in die Krankheit im Falle des Industriellen.

Psycho-Analytiker und Schrift-Analytiker stehen somit im Prinzip vor der gleichen Aufgabe, nämlich zuerst die Art der Abwehr zu erkennen, um dann das Abgewehrte herauszufinden. Das durch Abwehr Entstellte muß also von der Entstellung befreit, das Chiffrierte dechiffriert, das Verborgene aufgedeckt, das Latente manifest und das Unbewußte bewußt werden, soll die Analyse gelingen.

5. Diskussion

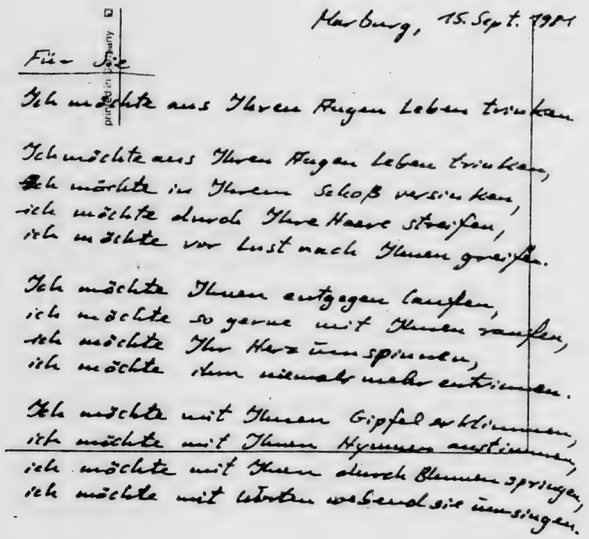
In der Diskussion wurden den Teilnehmern und Teilnehmerinnen Schriftproben der berichteten Praxisbeispiele über das Episkop vorgestellt und zwar zunächst ohne die dazu gehörigen Daten zu nennen. Dabei zeigte sich eine hohe Übereinstimmung zwischen graphologischer und psychoanalytischer Analyse.

Peter **Kutter**, Prof.Dr.med., Institut für Psychoanalyse der Universität, Postfach 11 19 32, 6000 Frankfurt/M. 11.

Jutta **Kurtz**, Zwesten

Spezifische Abwehrformen bei Borderline-Patienten

Ein 38-jähriger Patient (Abb. 1) träumt: Ich befand mich in einem größeren Raum. Mit mir waren dort noch andere Personen, die aber nur nebulös und undeutlich wie durch Schleier erkennbar waren. Direkt an diesen Raum grenzte ein sehr schmaler Raum, der von dem Erstgenannten durch eine dicke Scheibe abgetrennt war. Die Scheibe ging bis zur Decke. Dann war ich ebenfalls in dem schmalen Raum, was ich aus dem großen Raum sehen konnte, und zwar war ich in dem schmalen Raum ganz klar und deutlich sichtbar. Dann nahm ich in dem großen Raum einen Hammer und schlug ein etwa faustgroßes Loch in die Scheibe. Hierbei verletzte ich mein anderes Ich in dem schmalen Raum am Kopf in Form eines Loches im Kopf, eben durch den Hammerschlag. Dabei wachte ich voller Angst auf.



Hamburg, 15. Sept. 1981

Für Sie

Ich möchte aus Ihren Augen Leben trinken
Ich möchte aus Ihren Augen Leben trinken,
ich möchte in Ihrem Schoß versinken,
ich möchte durch Ihre Haare streifen,
ich möchte vor Lust nach Ihnen greifen.

Ich möchte Ihnen entgegen laufen,
ich möchte so gerne mit Ihnen raufen,
ich möchte Ihr Herz umspinnen,
ich möchte ihm niemals mehr entrinnen.

Ich möchte mit Ihnen Gipfel erklimmen,
ich möchte mit Ihnen Hymnen anstimmen,
ich möchte mit Ihnen durch Blumen springen,
ich möchte mit Ihnen weben und singen.

Ich spüre ein Glück, das ich nie kannte,
weil es immer sich anders zu wandeln
Ich lache mal wenn es einer Zeit
doch es klingt in mir wie Ewigkeit.

Abb. 1
Patient 1, Oberstudienrat

Der Patient, der diesen Traum träumt, leidet, wie einige andere, über die ich noch berichten werde, an einer "Frühen Störung". Ihm fehlt eine innere Einheit, ein konstantes Selbstgefühl, die "Selbstverständlichkeit" und Identität im Leben. Statt dessen erlebt er Leere, Schwankung, panische Angst und "Verzweiflung".

Der Borderline-Patient ist gestört in seiner Identität, in dem Erleben seiner Selbst und in seiner Objektkonstanz, in Beziehungen zu Anderen. Die Grundlage für Beides entwickelt sich in der frühen Kindheit, in der Beziehung zwischen Mutter und Kind.

Zum Aufbau eines stabilen Selbstgefühls braucht das Kind Einfühlung. Die kleine Seele braucht Resonanz, sie braucht das "Aufglänzen des Mutterauges" (Kohut). Einfühlung bedeutet, daß die Mutter gefühlshaft auf das Kind reagiert, es je nach seiner Entwicklungsstufe begleitet.

Im ersten Teil meines Vortrages möchte ich die gesunde Entwicklung der Identität beschreiben und dann spezifische Störungen dieser Entwicklung, die zur Ausbildung des Abwehrmechanismus der Spaltung führen.

Im zweiten Teil meines Vortrages beschreibe ich zunächst die gesunde Entwicklung der Objektkonstanz und dann spezifische Störungen dieser Entwicklung, die zur Ausbildung des Abwehrmechanismus der projektiven Identifikation führen.

Als goldiges Baby von etwa 6 Monaten durchläuft das Kind die symbiotische Phase. Das Kind empfindet sich selbst und die Mutter als Einheit. Einfühlung der Mutter in dieser Phase bedeutet, daß die Mutter lustvoll und mit Spaß das Baby versorgt, daß sie ihm den Körperkontakt gibt, den es dringend braucht und daß auch sie das "Einssein" mit dem Kind genießen kann.

Mit zunehmendem Alter löst sich das Kind immer mehr aus dieser Symbiose ab. Es beginnt zunächst, Körpergrenzen zu ertasten (checking back), spielt stundenlang mit den eigenen Händchen und Füßchen und grabscht auch recht ungeniert der Mamma im Gesicht herum. So manche Brille ist dabei schon zu Bruch gegangen. Hier löst sich das Kind aus der Symbiose und beginnt, Grenzen zu erfassen: "So fühle ich mich an und so fühlt sich die Mamma an". Einfühlung in dieser "Phase der Differenzierung des Körperschemas" heißt, das Kind in seinen Forschungen zu begleiten.

Einen enormen Schub macht die Entwicklung, wenn das Kind mit etwa einem Jahr erst krabbelt und dann laufen lernt. In dieser "Übungsphase" ist das Kind ein kleiner Eroberer, es erkundet unermüdlich die Welt, alles ist interessant. Die Neugier ist riesengroß. Das Kind ist jetzt so selbständig, daß es sich von der Mutter für einige Zeit entfernen kann, aber dann kommt es wieder zum "Auftanken". Einfühlung in der Übungsphase heißt, daß die Mutter die Eroberungsfreuden des Kindes teilt, zum Auftanken aber immer dann zur Verfügung steht, wenn das Kind es braucht.

Die Übungsphase wird etwa im Alter von zwei Jahren abgelöst durch die "Wiederannäherungsphase".In dieser Phase findet die eigentliche Selbstfindung des Kindes statt. Jetzt wird das Kind hin- und hergerissen zwischen zwei Bedürfnissen: Es möchte autonom sein, seinen eigenen Willen durchsetzen, frei von der Mutter sein. Auf der anderen Seite möchte es die warme Atmosphäre der Symbiose aufrecht erhalten. So wird das Kind einmal aus Leibeskräften brüllend trotzen, kurze Zeit später hingegeben bei der Mama kuscheln. Das Kind macht in dieser Zeit eine heftige Krise durch: Es erkennt, daß es nicht so autonom ist, wie es gerne sein würde und es erkennt, daß es die Mutter braucht, aber daß Symbiose nicht mehr geht. Es muß also in dieser Zeit seine Beziehung zur Mutter auf neue Füße stellen. Es muß als abgegrenztes, eigenes Wesen lernen, zu dem ebenfalls abgegrenzten Wesen der Mutter eine Beziehung herzustellen, die es beiden erlaubt, eigenständig zu sein und doch sich nahe und vertraut zu sein.

Das Einfühlungsvermögen der Mutter wird in dieser Phase auf eine schwere Probe gestellt. Auch sie ist in einer Krise, da das herzige Baby zum Knuddeln jetzt lautstark seinen eigenen Willen bekundet und den Machtkampf probt.

Einfühlungsvermögen heißt hier, daß die Mutter versteht, daß das Kind einen schweren Kampf führt. Trotz allem Gerangel muß sie das sich abgrenzende Kind akzeptieren. Einfühlung in dieser Phase heißt aber nicht nur "alles verstehen und alles verzeihen", sondern die Mutter muß auch feste, konsequente Grenzen setzen. Sie muß dem Kind ein Beispiel geben, daß man sich durchsetzen kann und trotzdem den Anderen lieb hat.

In dieser Phase wird der Vater sehr wichtig. Er ist nämlich ein lebendes Beispiel für das Kind, daß man mit der Mutter eine Beziehung haben kann, die herzlich und zärtlich ist, die aber die Eigenständigkeit beläßt. Der Vater ist für das Kind eine große Hilfe, Autonomie zu erwerben, er ist das "Tor zur Welt" aus der gefürchteten und ersehnten Symbiose heraus.

Mit etwa 4 Jahren tritt eine deutliche Entspannung und Beruhigung ein. Das Kind hat sich "gefunden", es hat ein Bild von sich selbst entwickelt, das nun im Vergleich zu anderen Kindern erprobt wird. Die Beziehung zur Mutter ist entspannt, Machtkämpfe und Trotzanfälle verschwinden, das Kind wird "vernünftig". Das Kind hat seine Grundausstattung eines stabilen, einigermaßen konstanten Selbstbildes und eine gewisse Identität entwickelt.

Wir sind davon ausgegangen, daß Borderline-Patienten einen Defekt, ein "Loch" in ihrem Selbstgefühl haben. In der Entwicklung ihrer Identität muß es also ungünstige Bedingungen gegeben haben, die es ihnen nicht ermöglichten, ein kohärentes Selbstbild zu erwerbern. Ich möchte Ihnen jetzt anhand einiger Fallbeispiele ein Bild davon geben, wie mangelnde Einfühlung, besonders der Mutter, sich auswirken kann.

Die Mutter von Patient 1 (der den Traum geträumt hat) wird von ihm als Hexe erlebt. Sie schafft es nicht, sich einzufühlen, sie ist gefangen in ihren eigenen Bedürfnissen. So berichtet Patient Nr. 1, daß seine Mutter ihn oft morgens um 6 Uhr auf die Straße zum Spielen geschickt habe. Dort saß er dann frierend und einsam auf den Stufen. Die Mutter ließ ihn auch als Kleinkind viel allein, um mit "Onkeln" auszugehen. Der Patient kann sich nicht erinnern, je in den Arm genommen worden zu sein. Die Mutter fühlt sich nicht ein, sie geht innerlich ihre eigenen Wege. Sie macht sich keine Gedanken, wie ihrem Kind um 6 Uhr morgens allein auf der Straße zumute ist, sie kann nicht nachvollziehen und empfinden, wie leer und einsam der kleine Junge sich fühlt. Der Mutter von Patient 2 ist der Aufbau ihres Geschäftes, das sie mit ihrem Manne betreibt, wichtiger als ihr Sohn. Der läuft so nebenher, man versorgt ihn, aber daß er traurig sein könnte, als er gegen seinen Wunsch auf der Volksschule bleiben muß, kann sie sich nicht vorstellen. Sie kann sich auch nicht vorstellen, was sie ihrem Kind antut, wenn sie es dauernd bei verschiedenen Verwandten "abschiebt", wenn ihr danach ist. Der Patient lernt früh, Kümmernisse und Probleme mit sich selbst abzumachen, die Mutter hört ja doch nicht zu!

Die Mutter von Patient 3 war immer da, sie ist nach den Regeln der Norm die ideale Mutter. Der Patient wächst in einer heilen, gutsituierten Familie mit einem jüngeren Bruder auf, die Mutter ist zu Hause. Dennoch ist sie innerlich nicht bei ihren Kindern, sie begleitet sie nicht mit ihren Gefühlen. Weint ihr Kind, so reagiert sie hilflos oder gereizt, sodaß es bald bewußt keinerlei Trauer oder andere Gefühle mehr zeigt.

Patientin 4 hat eine Mutter, die von drei verschiedenen hochgestellten adligen Männern drei Kinder hat. Die Mutter geht völlig auf in ihren künsterlischen Ambitionen, sie lebt ihr exzentrisches Leben völlig ohne Bezug zu den Kindern. Das geht so weit, daß die Patientin als Zwölfjährige selbständig für Essen, Haushalt und den zweijährigen Bruder sorgen muß und wortwörtlich oft körperlich und seelisch am Verhungern ist. Im Grunde existieren für diese Mutter ihre Kinder garnicht.

Die Mütter der Patienten haben sich nicht einfühlen können. Die Väter, die als Beispiel hätten dienen können, sind nicht da oder nicht interessiert. Patient Nr. 1 kennt seinen Vater nicht, er ist unehelich geboren; er kennt nur verschiedene "Onkels".
Patiemt Nr. 2 hat zwar einen Vater, aber der malocht im eigenen Geschäft oder ist abends betrunken.
Patient Nr. 3 hat einen im doppelten Sinne abwesenden Vater, der auch zur Mutter eine eher distanzierte Beziehung hat.
Patientin 4 ist unehelich geboren und kennt ihren Vater nicht.

Dennoch gibt es bei allen Patienten positive Erinnerungen an Oma, Opa oder Tante. Diese Beziehungen geben den Patienten ein Bild davon, wie es sein kann. Sie haben Einfühlung mal erlebt, aber zu wenig. So hat der Patient 1 eine früh verstorbene, warmherzige Oma, Patient 2 einen Opa, der sich sehr um ihn kümmerte, Patient 3 eine Tante, auch eine mütterliche Frau, nach deren Besuch er nie nach Hause wollte und Patientin 4 eine zugewandte, warmherzige Oma, bei der sie die Ferien verbrachte und die sie vor dem Verhungern bewahrte.

Alle Patienten haben es aber trotz der ungünstigen Gefühlsklimabedingungen geschafft, sich durchaus erfolgreich in die Gesellschaft einzugliedern. Patient 1 ist Oberstudienrat, Patient 2 selbständiger Spielhallenbesitzer, der sehr viel Geld verdient, Patient 3 Jurist mit Prädikatsexamen und Patientin 4 Amtmännin. Nach außen hin führen die Patienten ein normales Leben. Sie schaffen es im Alltag durchaus, das Loch in ihrem Inneren zu verbergen und einigermaßen zu funktionieren. Wie machen sie das?
Sie schaffen das, indem sie den Abwehrmechanismus der "Spaltung" ständig eingeschaltet haben. Die Patienten "arbeiten" unaufhörlich daran, die Welt in zwei Polaritäten zu zerlegen, z.B. in eine Seite, die gut, brauchbar, nützlich, vorteilhaft, edel, schön usw. ist, und in eine gegenpolare Seite, die schlecht, unbrauchbar, nutzlos, zerstörerisch, widerlich ist. Dieses Denkschema wenden sie auch auf sich selbst an: Es gibt Zeiten, da finden sie sich klasse, prima, spitze, super usw., und Zeiten, da sind sie für sich selbst Versager, Nieten, Schwächlinge usw. Auch alle anderen Menschen, die mit ihnen zu tun haben, werden so eingeteilt. Der Spaltungsmechanismus ist so wirksam, daß er die Grauzone zwischen schwarz und weiß konsequent vermeiden kann: Findet sich z.B. an einem geschätzten, geliebten, "guten" Menschen eine schlechte Eigenschaft, so wird diese entweder völlig übersehen oder rationalisierend bedeutungslos. Wenn das nicht geht, kippt das Bild des ehemals "guten" Menschen, und jetzt wird kein gutes Haar mehr an ihm gelassen: Er ist wertlos und wird "weggeworfen". In der Therapie des Patienten 1 zeigte

sich das überdeutlich in der Übertragung: Über ein Jahr hinweg etwa war ich eine Supertherapeutin, eine warmherzige Frau, eine schöne und beseelte Frau mit wunderbaren Augen, der der Patient viele Gedichte schrieb. Negative Eigenschaften an mir gab es nicht, oder sie waren gänzlich unwichtig. Nach ca. einem Jahr Behandlung "kippte" die Beziehung, plötzlich war ich genau so wie seine Mutter: böse, interesselos, nur auf Geld aus, unfähig, häßlich, menschlich verwerflich. Das ehemals gute Bild war gänzlich in den Hintergrund getreten, es war dem Patienten zwar noch bewußt (Unterschied zur Verdrängung), aber es besaß für ihn keinerlei Realitäten.
Warum nun machen sich die Patienten diese auf Dauer sehr kräftezehrende Arbeit der Spaltung?
Sie haben in ihrer Kindheit so wenig Einfühlung erfahren, sind sich so wertlos vorgekommen, daß sie verzweifelt versuchen, das wenige Gute, das sie erfahren haben (siehe Oma, Tante usw.) in ihrer eigenen Seele und der Welt vor dem vielen Bösen zu retten, indem sie Beides auseinanderhalten. Würden sie zulassen, daß das Böse sich in ihrem Bewußtsein dem Guten nähert, so befürchten sie, daß das Böse endgültig das Gute "auffressen", vernichten würde und dann wäre die Welt ein Chaos und sie selbst würden zerstört.
So ist die pausenlose Aufteilung der Welt, das aktive Auseinanderhalten von Gut und Böse der einzige Schutz, die einzige Möglichkeit, überhaupt noch weiterzuleben. Sonst wären sie vernichtet zu einer Nicht-existenz, wie sie sie als Kinder schmerzlich erlebt haben.

Aber nicht nur Gut und Böse wird strikt getrennt gehalten, sondern auch allgemeiner zwei verschiedene Seiten einer Persönlichkeit, das, was Goethe nennt "zwei Seelen wohnen ach in meiner Brust". Das kann soweit gehen, daß die Patienten zwei verschiedene Leben führen, ohne diese in irgendeiner Weise in Berührung zu bringen. Dafür trifft dann das Bild aus dem Traum wieder zu: sie sehen zwar den anderen Persönlichkeitsanteil durch die Glasscheibe, sind aber nicht in der Lage einszuwerden bzw. Teile von beiderlei Anteilen zu verschmelzen.

Patient Nr. 1 spaltet in seinem Leben, indem er mal der propere adrette Oberstudienrat ist, andererseits aber in größerem Stil immer wieder (ohne bis jetzt erwischt zu werden) Kleidung und Bücher klaut. Empfindet er sich als Oberstudienrat, so ist ihm seine Identität als Dieb zwar bewußt, aber unverständlich. Betätigt er sich als Dieb, dann kann er nicht verstehen, wieso er sich in das öde Beamtendasein schickt.

In meinem Leben hat jemand mit einem großen Löffel herumgerührt. Ich muß ich Ihnen sagen, wenn ich so mir selbst bin, es fällt mir nicht leicht. Ich will es Ihnen erklären.
Mit dem Alkohol, oder besser ohne den Alkohol geht es mir körperlich besser. Seit dem 26.6 trinke ich keinen Schluck mehr. Ein guter Entschluß. Bei AA bin ich seither jeden Montag ohne Ausnahme. Es gefällt mir gut, hauptsächlich weil ich dort ganz andere Menschen

Abb. 2

Patient 2, Spielhallenbesitzer

Patient Nr. 2 spaltet in seinem Leben, indem er sich auf der einen Seite als absoluten Super-Playboy mit Ledermantel und Mercedes 500 empfindet, der eine tolle Schau abzieht, der sich aber auf der anderen Seite morgens im Spiegel sieht und jämmerlich weint, weil er so abgrundtief einsam ist. Ist er der Playboy, so kann er sich nicht vorstellen, daß er sich morgens als Jammerlappen empfindet und am Morgen vor dem Spiegel kann er sich nicht vorstellen, jemals wieder mit seinem Mercedes 500 auf Tour zu gehen.

Patient Nr. 3 (Abb. 3) spaltet sein Leben, indem er sich auf der einen Seite als sehr intelligenter, fähiger Jurist fühlt, der Superexamina hinlegt, der aber auf der anderen Seite überwältigt wird von Wahnsinns-Ängsten, zu versagen, wenn es im Beruf darauf ankommt. Auch ihm sind beide Bewußtseinszustände bewußt, aber völlig unverbunden.

Ich möchte durch die Behandlung die Angst verlieren, zu versagen, den Anforderungen des Berufs nicht gewachsen zu sein.
Andererseits bin ich realistisch genug zu wissen, daß ich hier nicht nach sechs Wochen als ein völlig anderer Mensch rausgehe. Zumindest möchte ich aber lernen, daß ich mit der Krankheit besser umgehen kann.
Außerdem möchte ich es mir dann zutrauen, einen Beruf auszufüllen ohne vor jedem neuen Tag Angst zu haben.
Dazu muß ich an allem konstanter werden in meinem Befinden. Diese starken Stimmungsschwankungen sind fast unerträglich.
Wenn das der Fall ist, werde ich hoffentlich auch nicht mehr so oft in Selbstmordstimmung sein. Auch dieses muß sich ändern.
Wichtig ist mir auch, daß ich wieder lernen muß, mich richtig zu freuen, aber auch, trauern zu können, heulen zu können. Denn dann kann man sich auch nur freuen.
Ferner muß ich lernen, mein Leistungsvermögen richtig einschätzen zu können.

Abb. 3

Patient 3 (Jurist)

Patientin Nr. 4 (ohne Abbildung) lebt auf der einen Seite ihr Leben als tüchtige, korrekte Beamtin, auf der anderen Seite geht sie völlig auf in Bhagwan-Verehrung und esoterischen Aktivitäten. Beides steht unvereinbar nebeneinander.
Patienten mit frühen Störungen sind nicht nur in ihrer Identität löcherig, sondern sie haben auch immer Schwierigkeiten mit engen, konstanten Beziehungen. Sie können, wie Mahler sagt, keine stabile Objektkonstanz aufbauen, wie sie am Ende einer ungestörten Ich-Entwicklung in den ersten Lebensjahren steht. Wie im Traum sind auch die Beziehungen von Berderline-Patienten nebulös, verschwommen. Der Andere wird als eigenständige Person nicht wahrgenommen.
So, wie die Entwicklung einer gesunden Identität an das phasengerechte Einfühlen der Mutter in die Gefühlswelt des Kindes gebunden ist, so ist die Entwicklung einer gesunden Objektkonstanz das Ergebnis eines ebenso phasengerechten Akzeptierens des Kindes als eigenständiges Wesen. Die "durchschnittlich gute Mutter" (Winnicott) schafft es, dem Kind überwiegend (nicht immer, dann wäre sie eine Supermutter) zu vermitteln: "Ich liebe dich so, wie du bist".
Sie schafft es, ihr Baby so zu akzeptieren, wie es ist: Es ist lieb und goldig, das macht sie stolz, aber es ist auch ein kleiner Tyrann, der ihr den Nachtschlaf raubt und sie oft in Ängste und Zweifel stürzt. So ist das nun mal.

Sie schafft es, das Kleinkind in der Übungsphase zu akzeptieren. Sie ist stolz auf seine Fortschritte, aber sie weiß auch, daß sie dauernd aufpassen muß. Nichts ist sicher vor dem Kind, alles will es begrabschen, dabei geht manches zu Bruch, was der Mutter lieb und wert ist. Trotzdem, so ist es halt in diesem Alter.
Die durchschnittlich gute Mutter schafft es - oft allerdings nur unter Einsatz aller ihrer Kräfte -in der stürmischen Wiederannäherungskrise ihr überaus anstrengendes Kind zu akzeptieren. Sie wird auch mal ausflippen und ungeduldig sein, sie wird auch stocksauer auf den Trotzkopf sein können und trotzdem bleibt das Liebende, Akzeptierende erhalten. Auch zum liebenden Akzeptieren gehören natürlich Strenge und Grenzen, ja, gerade im konsequenten Grenzen setzen zeigt sich oft, wieviel die Eltern bereit sind, sich wirklich mit dem Kind auseinanderzusetzen. Nichts ist leichter als Ja zu sagen und zu gewähren und oft bedeutet gerade das "Ja" ein Abschieben und letzlich die Mißachtung der kleinen Person.

Diese grundlegende Erfahrung des konstanten Akzeptierens, die zur Ausbildung der Objektkonstanz führt, schafft die Mutter des späteren Patienten nicht. Sie spaltet im Grunde genommen die Persönlichkeit des Kindes in Teile, die ihr nützlich sind ("gut") und in Teile, die sie stören oder die ihr gleichgültig sind. Die ganze Persönlichkeit des Kindes wird von ihr nicht wahrgenommen, ist nicht wichtig oder sogar lästig. Sie akzeptiert also überwiegend nur den ihr nützlichen Teil und selten das ganze Wesen des Kindes. Den Teil, den sie nützlich und gut findet, benutzt sie als Objekt für ihre eigene narzißtische Aufwertung. Das Kind wird zum sogenannten Selbstobjekt für die Mutter beziehungsweise für die Eltern. Den Teil, den die Mutter im Kind ablehnt oder nicht wahrnimmt, lernt das Kind nicht in sich selbst zu integrieren und lehnt ihn später selber als etwas "Fremdes" ab.

Die Mutter von Patient 1 benutzte den Patienten, um nicht einsam zu sein, schickte ihn aber auf die Streße, wenn sie ihre Ruhe haben wollte. Sie schmückte sich dabei mit seinen guten Schulnoten. Das Bedürfnis ihres Kindes nach Zärtlichkeit, Nähe und Geborgenheit nahm sie nicht wahr. Der kleine Junge blieb mit diesen Seiten seiner Persönlichkeit "in der Luft hängen".

Patient Nr. 2 diente seinen Eltern als "Ausstellungsstück", wenn er sonntags im Matrosenanzug spazierengeführt wurde. Zutiefst erniedrigt erlebte der Patient als 14-Jähriger, daß der Vater ihm, dem Sohn, die Badehose herunterzog, um einem Bekannten stolz die Größe des Penis vorzuführen.
Über dem Stolz auf die körperliche Erscheinung und Entwicklung ihres Kindes vergaßen die Eltern von Patient 2 völlig, daß er auch ein Bedürfnis nach der Entwicklung seiner intellektuellen Fähigkeiten, mit dem Ziel "sein eigener Herr" zu werden, haben könnte. So verweigerten sie ihrem Sohn unter fadenscheinigen Vorwänden den Besuch der höheren Schule. Der Vater ließ das mit Mühe aufgebaute Geschäft lieber unter den Hammer kommen, als es seinem Sohn zu vererben und ihm damit Macht und Einfluß zuzugestehen.

Patient Nr. 3 war für seine wohlsituierten Eltern ein "Vorzeigekind". Er wurde hervorgeholt, um ihn vor Anderen stolz zu präsentieren ("ein wohlgeratener Junge"), was den Eltern narzißtische Aufwertung brachte. Die Mutter dieses Patienten war aber nicht in der Lage wahrzunehmen, daß ihr Sohn ihr ein hingebungsvoller kleiner Anbeter sein wollte. Den zärtlichen Liebensbeweisen ihres Sohnes entzog sie sich peinlich berührt.

Die Mutter von Patient Nr. 4 nahm ihre Kinder nur wahr als Beweise, daß sie Beziehungen zu hochgestellten, adligen Männern haben konnte und sich durch

ihre Attraktivität in höchsten Kreisen aufgewertet fühlen konnte. Das Bedürfnis ihrer Tochter, bemuttert und versorgt zu werden, nahm sie überhaupt nicht wahr. Ja, sie drängte ihre Tochter schon als Kind viel zu früh in Mutterpflichten dem Bruder gegenüber.

Also: Die Seiten am Kind, die die Mutter schätzt, benutzt sie als Selbstobjekt für die eigene narzißtische Aufwertung. Das Kind fühlt sich benutzt und entfremdet.
Den Teil der Persönlichkeit, den die Mutter nicht wahrnahm oder ablehnte, lehnen die Patienten in sich selbst ebenfalls ab.

Wie schaffen es nun die Patienten, nicht gänzlich an Beziehungen zu verzweifeln, sondern immer wieder zu versuchen, doch aus der Einsamkeit herauszukommen, wenn ihre Beziehungen auch schwierig und konflikthaft sind?
Der Abwehrmechanismus, den sie ständig im Einsatz haben, wenn es um Beziehungen geht, ist die projektive Identifikation. Diese Art der Abwehr bedeutet dauernde Bereitschaft zum Einsatz von präventiven Maßnahmen gegen die (vermutete) Art von Kränkungen, die sie aus ihrer Kindheit kennen. Sie haben schon früh gelernt, solchen Kränkungen auszuweichen, indem sie einen komplizierten Prozeß anwenden: Eigene, nicht akzeptierte Anteile, die der Patient nie integrieren konnte, weil die Mutter sie nie akzeptierte und als zum Kind gehörig hinnahm, projiziert der Patient nach draußen, auf seinen Partner.

Dieser erste Schritt mindert die Ängste, daß das eigene Böse ihm selbst gefährlich werden könnte. Jetzt folgt aber der zweite Schritt: Das sozusagen ausgelagerte, "projizierte Böse", das dem anderen Menschen zugeschrieben wird, droht jetzt, sich wiederum gegen den Patienten selbst zu richten. Dieser Gefahr begegnet der Patient damit - das ist der dritte Schritt - , daß er sich in einer Art "Vorwärtsstrategie" wehrt, bevor er selber verletzt wird. Der Patient bekämpft dann im Mitmenschen Eigenschaften, die er dem Partner zugeschrieben hat, weil er sie bei sich selber nicht akzeptieren kann. Der ganze komplizierte Mechanismus ist eine sinnvolle Abwehr gegen die Angst, a) im eigenen Selbst vom Bösen überwältigt zu werden und b) wieder so schwere Kränkungen erleiden zu müssen wie damals als Kind und wieder erleben zu müssen, daß wichtige Teile des Selbst abgelehnt werden. Der Mechanismus der projektiven Identifikation läßt den Patienten extrem mißtrauisch und außerstande werden, Kritik in irgendeiner Form von Anderen hinzunehmen. Der Partner fühlt sich nicht verstanden, er versteht die Welt nicht mehr, wenn er ständig fürchten muß, wegen Verhaltensweisen und Eigenschaften angegriffen zu

werden, die er garnicht hat. So, und das ist die Tragik, unterminiert der Patient, ohne es zu wissen und zu wollen, systematisch die Beziehung, nach der er sich doch so abgrundtief sehnt.

Patient 1, der entweder nur flüchtige oder extrem problematische Beziehungen erlebte, projizierte sein eigenes Bedürfnis, den Anderen zu besitzen und geborgene Nähe zu empfinden, in seine Partnerin. Wie wir uns erinnern, lehnte die Mutter des Patienten sein Bedürfnis, sie zu besitzen, ab. Also lehnt auch er es in sich selbst als etwas Fremdes ab. Seine Vorwärtsstrategie bestand darin, der Partnerin dauernd vorzuwerfen, daß sie klammere und ihm keinen persönlichen Spielraum lasse. Er brach so manchen Streit vom Zaun nur mit dem Ziel, daß sie ihm ja nicht zu nahe kam.

Patient 2, der immerhin eine langjährige Ehe führte, projizierte sein eigenes Bedürfnis, selbständig zu sein und Macht zu haben auf seine Ehefrau. Wie wir uns erinnern, lehnten die Eltern des Patienten dessen Bedürfnis nach Selbständigkeit und Macht ab. Also lehnt der Patient es in sich selbst als etwas Fremdes ab. Seine Vorwärtsstrategie bestand darin, ihr jegliche Macht in Form von Verantwortung zu nehmen und sie dauerhaft klein und unselbständig zu halten. Ansätze der Frau, sich auch mal einen eigenen Verantwortungsbereich zu schaffen, machte er rigoros durch eine falsche Hilfsbereitschaft und den Satz zunichte "Ich helfe Dir, ich kann das doch besser!". Die Ehefrau begnügte sich lange mit dieser Kleinkindrolle und erstickte ihre Lebendigkeit zunehmend mit Tabletten, weshalb der Patient dann auch die Scheidung einreichte.

Patient 3 hatte drei länger dauernde Freundschaften, wobei er jeweils nach kurzer Zeit die Sexualität einschlafen ließ und ohne Wissen der Partnerin fremdging. Wie wir uns erinnern, lehnte die Mutter des Patienten dessen Bedürfnis nach zärtlicher Hingabe ab, also lehnt auch der Patient es in sich selbst als etwas Fremdes ab. Sein eigenes Bedürfnis nach totaler körperlicher und seelischer Hingabe projizierte er auf seine Partnerin, schrieb ihr zu, daß sie seine totale Hingabe verlange und "verteilte" sozusagen körperliche und seelische Hingabe auf zwei verschiedene Personen, um sich nicht einer Partnerin für sein Erleben völlig auszuliefern.

Patientin 4 hat ihr ganzes Erwachsenen-Leben allein gelebt. Sie hatte eine länger dauernde Freundschaft, die sie aber bewußt als Wochenend-Freundschaft konstellierte. Sie brach diese sofort ab, als der Mann Wünsche äußerte, mit ihr zusammenzuziehen. Sie projizierte damit ihr übergroßes Bedürfnis, geborgene Symbiose zu erleben, auf den Partner. Wie wir uns erinnern, lehnte

die Mutter der Patientin deren Wünsche nach Symbiose und Bemuttertwerden konsequent ab, sodaß sie diese in sich selbst als etwas Fremdes ablehnte. Gegen den in ihren Augen "verschmelzungssüchtigen" Partner weiß sie sich solange abzugrenzen und beendet als Vorwärtsstrategie die Beziehung abrupt, als der Partner den Wunsch nach mehr Nähe äußert. Sie lebt jetzt in lockeren Freundschaften mit Männern und Frauen, in denen sie eine unverbindliche Sexualität im geschützten, warmen Rahmen ihrer Bhagwan-Gruppe haben kann.

Ich danke Ihnen, daß Sie mir bis hierher gefolgt sind. Bis jetzt haben wir uns im psychoanalytischen Denkmodell bewegt, das den Vorteil hat, plausibel zu sein und Hypothesen zu bieten, die therapeutisch anwendbar und effizient sind. Ich denke jedoch, daß das Modell der Psychoanalyse zwar praktikabel, aber verkürzt ist. Es geht nämlich aus von der Suche nach Ursache-Wirkungs-Prinzipien. Die Ursache für psychische Störungen liegt für die Psychoanalyse in der frühen Kindheit. Verkürzt gesagt: Die Mutter ist an allem schuld. Das Verhalten der Mutter ist die Ursache, die psychische Erkrankung die Wirkung.
Als psychoanalytisch geschulte Mutter von drei Kindern trage ich damit eine schwere Last. Um diese zu erleichtern, kann ich natürlich meiner eigenen Mutter die Schuld in die Schuhe schieben- und so weiter, denn was ist die Ursache der Ursache? Eltern, die ihr Elterndasein ernst nehmen, kommen kaum noch ohne kinderpsychologische Literatur aus. Kinder werden im Vergleich zu früheren Jahrhunderten wie rohe Eier behandelt - und trotzdem sind Erziehungsberatungsstellen und psychosomatische Kliniken voll.
Ich meine, daß die kausale Betrachtungsweise uns diese Phänomene nicht vollständig erklären kann und daß man die Verantwortung der Eltern schlicht überfordert, wenn man ihnen an allem die Schuld gibt. Ich meine vielmehr, daß man das immer häufigere Auftreten von Borderline-Erkrankungen besser einordnen kann, wenn man eine finale Betrachtungsweise versucht. Hier stellt sich die Frage, welche Aufgabe Patienten mit Borderline-Störungen für uns alle erfüllen, welche Hinweise sie uns geben, in welche Richtung sich unser Bewußtsein entwickeln müßte. In diesem Sinne gesehen wären Borderline--Patienten die Vorreiter, die uns allen zeigen, was wir in unserem Bewußtsein überwinden müßten, nämlich Spaltung und projektive Identifikation. Könnte es nicht sein, daß der Borderline-Patient als Mikrokosmos des Individuums uns zeigt, was im Makrokosmos unserer Welt nicht stimmt, in der es ebenfalls um (Kern-)Spaltung und die Angst vor Präventivschlägen geht? Dann hätte das Leiden dieser Patienten den Sinn, uns allen den Weg zu weisen.

Für die Therapie von Borderline-Patienten ist das große Ziel die Integration innerhalb der Persönlichkeit, die Überwindung der Spaltung, das allmähliche Wachsenlassen von Vertrauen statt Mißtrauen in einem menschlich--therapeutischen Klima, das von Liebe getragen ist.
Im Großen heißt das, daß wir im "Neuen Zeitalter" die große und mühsame Aufgabe haben, Polaritäten und Gegensätze zu überwinden und um geistige Einheit zu ringen. Auch das ist nur in einem Klima der Liebe und des Verstehens möglich.
Der Traum von Patient Nr. 1 zeigt uns sehr deutlich, daß die Überwindung von Spaltung und Mißtrauen nicht auf der materiellen Ebene zu erreichen ist: Das verzweifelte Einhauen auf die Glaswand endet mit einem Loch im Kopf.
Wäre es aber nicht möglich, daß die gespaltenen Teile eine Etage höher steigen und dort versuchen, sich zu treffen und sich zu vereinigen? Für uns Alle hieße das, den Weg auf einer höheren, geistigen Ebene zu suchen, um dort eine neue Dimension von Einheit und Vertrauen herzustellen.

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Christian DETTWEILER:

Spezielle Abwehrformen im Schriftbild

Schon Friedrich NIETZSCHE schrieb - lange vor Sigmund FREUD: "Das habe ich getan, sagt mein Gedächtnis. Das kann ich nicht getan haben, sagt mein Stolz. Schließlich gibt das Gedächtnis nach." (... und legt einen Abwehrmechanismus darüber, De.). Wenn Unbewußtes aufgedeckt wird, das uns peinlich ist, entsteht nach P.KUTTER folgende häufig zu beobachtende Trias:

1) Angst und Abwehr
2) Reaktivierung infantiler Verhaltensweisen
3) Identitätskrise

Da sie uns (und auch manchen Tieren!) angeboren sind, haben Abwehrfunktionen einen Sinn. Sie sollen Angst binden, peinliche Erinnerungen nicht zulassen oder überhaupt als Schutzfunktion dienen, so wie der Traum jede Nacht mit seinen Entstellungen unangenehmer Tagesreste durch Abwehrmechanismen der "Hüter des Schlafes ist". Viele Menschen haben auch Angst vor ihren eigenen "verbotenen" Triebansprüchen, die sie damit nicht genügend in Kontrolle haben und verdrängen oder abspalten. Dabei können diese Triebansprüche trotzdem jederzeit mit Urgewalt wieder durchbrechen, wenn nur entsprechende Auslöser in der Umgebung auftreten. Dieser Halbe Mensch in uns macht uns aber unsicher und verletzlich. Wir leben gewöhnlich ja nur die eine, "erlaubte" Seite unserer Persönlichkeit und die andere Seite wird ängstlich abgewehrt. Aber: "So bist Du auch!" heißt es und unsere Träume zeigen, wie wir "auch" sind. Daher lassen wir manchmal in Träumen gerne andere Personen unsere verbotenen Wünsche ausführen oder die Person hat sogar das andere Geschlecht. Ich erinnere hier nur an die Patientin Cecilie aus dem Film über S.FREUD, die sich im Traum als Ägypterin sah, die Josef verführen wollte. Sie wehrte es zunächst ab, daß sie es selber sei, die damit ihren eigenen Vater verführen wollte. An einer anderen Stelle des Films versuchte sie, sich und den Analytiker mit dem "Krankenhaus in Neapel" zu täuschen, wo "Nonnen" noch nach Mitternacht Musik machten und zwei "Ärzte" sie aus dem Hotelzimmer abholten. In Wirklichkeit waren es zwei Polizisten und sie sollte sie dort in einem Bordell ihren toten Vater identifizieren, was bei ihr zu einer hysterischen Erblindung führte.

Selbstverständlich sind nicht alle "klassischen" Abwehrmechanismen auch im Schriftbild sichtbar, dafür aber wiederum andere Formen, die nicht zu dem bekannten Formenkreis gehören. Bisher hat die gesamte graphologische Literatur

keinerlei Kenntnis von irgendwelchen Abwehrmechanismen genommen, die teilweise besser auch "Schutzmechanismen" genannt werden sollten. Man beschäftigte sich immer nur mit einzelnen "Merkmalen" in der Schrift, ohne oft ihren tieferen Sinn dahinter zu verstehen. Als Ausnahme haben wir selber als Erste in Fortbildungsseminaren schon vor Jahren eine Reihe von Abwehrmechanismen im Schriftbild gezeigt. Vor 2 Jahren brachte Roger RUBIN, New York, ein Schüler von Felix KLEIN, auf einem Kongreß in Spokane, USA, 2 ausführliche Referate über dieses Thema und es wird Zeit, daß unsere offizielle Graphologie jetzt auch Kenntnis von diesen Zusammenhängen nimmt. Wir werden das Thema hier zusammen mit einigen kompetenten Fachleuten von verschiedenen Seiten her beleuchten.

Die Geschichte der Graphologie ist zugleich auch eine Geschichte ihrer Abwehrformen gegen das Aufdecken von Unbewußten, indem sie Systeme erfand, die angeblich auf kurzem Wege rationale Erkenntnisse über nur tiefenpsychologisch verstehbare und beschreibbare Zusammenhänge geben konnten. Sie hat dies gemeinsam mit Wilhelm WUNDT, der schon versuchte, den Menschen lediglich von außen zu beschreiben und auf diesem Wege mit "objektiven Meßmethoden" etwas über ihn zu erfahren (statt ihn ganz einfach zu fragen!). Dies gipfelte beispielsweise in einem Fall, wo der betr. Psychologe stolz war, aus seinen Testen herauszubekommen, ob der Proband ein Offizier oder ein Unteroffizier war. In einem anderen Fall, der von RODA RODA berichtet wurde, konnte ein Junge seinem Onkel allein an Hand der Schnecken sagen, ob man sich in der Ebene oder im Gebirge befand. - Bei allen diesen Vorgängen möchte man sich selbst als Mensch ausklammern und es gibt heute sogar schon den Beruf einer psychologisch-technischen Assistentin. Auch die Auswertung einer Handschrift durch den Computer und ähnliche technische Verfahren gehört hierzu. In allen diesen Fällen fehlt dem Untersucher der Mut, sich selbst mit einzubringen und Teile der Persönlichkeit des Probanden bzw. Schrifturhebers auch in sich selber zu erkennen. Da gibt es manchmal die schönste Abwehr mit der Folge von Fehlgutachten. Ist doch die Handschrift mit E.WELLEK kein "Porträt", sondern ein "Röntgenbild" der (also auch meiner eigenen) Person.

Eine Handschrift zeigt nicht nur diverse Fixierungsmöglichkeiten an bestimmte phasentypische Entwicklungsstadien durch traumatische Störungen zu dieser Zeit, sondern sie deckt auch auf, in welcher Form diese Störung kompensiert wurde, was manche Schriftanalyse besonders reizvoll macht. Wie schon gesagt, gehen diese Abwehrformen teilweise über die bekannten klassischen Abwehrformen hinaus. Sie sind uns als Schriftauffälligkeiten längst bekannt, jedoch nicht in der richtigen Weise diagnostiziert worden. Wir finden auch nicht immer nur

bestimmte "Zeichen" dafür, sondern Manches läßt sich unter Umständen nur aus einem ganzen Syndrom ableiten, wie die Erfahrung zeigt. Auch die Abwehrform "Spaltung/Dissoziation" kann unter Umständen an andere Abwehrformen gekoppelt sein. Außerdem gibt es "nützliche", weil stabilisierende, und "falsche" Abwehrformen, die dem Betreffenden nicht helfen und seine Umgebung nur unnötig belasten. Dies gilt besonders auffällig bei den sogen. "borderline-Fällen", über die bereits referiert wurde. Hier tritt bei defektem Ich eine Abspaltung der als bedrohlich erlebten Triebansprüche auf, die im Schriftbild leicht erkannt werden kann. Aber sie in diesem Fall gekoppelt einerseits mit primitiver Idealisierung des "guten" Objektes und andererseits der "Verteufelung" des "bösen" Objektes = Projektion des eigenen abgewehrten "negativen" Persönlichkeitsanteils auf Andere: Nicht ich hasse den Anderen, sondern der Andere haßt mich und ich muß ihn deshalb irgendwie unschädlich machen. Hinzu kommen bei diesem schwachen, defekten Ich noch die "Verleugnung" der Realität und kompensatorisch zur eigenen Unsicherheit und Kleinheit Omnipotenzphantasien mit Flucht in die "Grandiosität" und Abwertung des anderen Objektes. Beispiele hierzu finden wir besonders in den Reihen Derer, die nach Spitzenpositionen streben und sie auch erreichen, weil sie als primäre Hysteriker ihre Umgebung geschickt zu täuschen verstehen. Sie versagen aber, wenn es um einen genügenden Realitätsbezug in ihren Entscheidungen geht. Auch unser Abendfilm "Die Medaille" nach Ludwig Thoma bringt hier ein kleines harmloses Beispiel in der Gestalt des Regierungsdirektors Steinbeißer, der in seiner großartigen Rolle kläglich versagen muß, als praktischer Realitätsbezug von ihm verlangt wird.

Der in Mitteleuropa am meisten verbreitete, in der Graphologie bislang aber völlig übersehene Abwehrmechanismus ist die Spaltung. Wir finden sie überwiegend in zahlreichen, nicht in einem Zug geschriebenen, sondern gespaltenen Buchstaben oder Zahlen, für die am Schluß noch Einzelbeispiele gebracht werden sollen. Wie dies sich auf die Umwelt auswirkt, kommt darauf an, ob sich der Schreiber in der progressiven, aktiven, oder der regressiven, passiven Position befindet und welche weiteren Abwehrmechanismen noch eingesetzt wurden. Nach eigenen langjährigen Untersuchungen kommt es dabei zu folgendem Syndrom:

1) Abspaltung der Aggression/Destruktion, die jetzt nicht mehr als normale Wehrhaftigkeit frei zur Verfügung steht. Dies führt zu tiefer Unsicherheit, da der Betroffene ja nur noch ein "Halber Mensch" ist.

2) Offene oder versteckte orale Zeichen für ein intensives Sicherheits- oder Trostbedürfnis. Dies kann sich unter Umständen sogar in plötzlichem Heißhunger (Bulimie) ausdrücken.

3) Die hysterische Struktur mit Ausweichen vor der Verantwortung: Entweder nur in der Unterschrift, die am Schluß oft nur noch "im Sande verläuft", oder auch im Text in den bekannten unausgeprägten Bindungsformen oder Faden/Doppelbögen. Näheres hierzu bringt der Beitrag von Wolfgang ROTHLÄNDER.

Die Verdrängung ist ebenfalls ein einfacher Abwehrmechanismus. Sie geschieht am leichtesten in der Winkelbindung mit dem bekannten Schwarz/Weiß-Denken: Nur so hat es zu sein und nicht anders! Hier liegt ein mehr oder weniger strenges Über-Ich mit Identifizierung mit dem Erzieher oder einem Leitbild vor (z.B. im Deutschen Kaiserreich, was sich auch in der Schulschrift wiederspiegelte), das aber nur das Ergebnis eines im Grunde unverstandenen Dressuraktes ist und bei größerem moralischem "Gewissensdruck" zu den bekannten Ausweichhandlungen/Heimlichkeiten führt (so hatte die geheime Prostitution damals ihre Blütezeit wie nie zuvor). Bei druckstarkem, festem Winkel ist das Über-Ich dagegen weitgehend integriert. Ein Beispiel dafür, daß diese Dressur aber doch leicht wieder aufgegeben werden kann, sind die berühmten Versuchshunde von I.P.PAWLOW. Sie vergaßen ihre ganze komplizierte "Erziehung" bei einer Überschwemmung des Labors. Ein anderes Beispiel dafür wären unter Umständen die bei vielen Völkern vorkommenden berüchtigten Greueltaten in Kriegszeiten im Ausland, die aber wahrscheinlich viel mehr mit der Abwehrform "Spaltung" zu tun haben.

Die Verleugnung der eigenen Gefühle, die damit vor Anderen und vor sich selbst überspielt werden (ohne daß sie dabei unbewußt werden!), drückt sich in der übersteilen Lage aus. Auch hier ist das Ziel die Angstfreiheit. Damit sind diese Persönlichkeiten zwar oft psychisch enorm belastbar, aber dafür warnt sie auch keine Gefahr. Sie können unbekümmert auf "Risiko" setzen, was manchmal böse Folgen auch für Andere haben kann, wenn es z.B. ein Staatsmann ist (z.B. REGAN). Leider sind diese Menschen heute als "coole Typen" manchmal auch ein und Leitbild werden besonders bei Jugendlichen verherrlicht.

In der Arkade zeigt man seine Gefühle bewußt nicht und unterdrückt sie. Es ist dann eine leere Rolle, die der hysterischen Struktur zuzurechnen ist. Bei großem leeren Mittelband tritt oft noch die Abwehr der inneren Leere durch "Grandiosität" dazu. Besonders das Kleinbürgertum imitierte gerne die Adelsarkade, zumal auch in diesen Kreisen vielfach Frühstörungen mit defektem Ich und tiefer Unsicherheit vorliegen mit Identifikation mit grandiosen Vorbildern. Hiervon profitiert besonders der Illustrierten-Klatsch aus prominenten Adelshäusern.

Finden wir dagegen eine praktisch durchgehende Girlandenbindung, so heißt dies mit anderen Worten: "Ich kann nicht angemessen kämpfen und bitte Dich, immer freundlich zu mir zu sein. Diese Leute tragen als Ausdruck ihrer abgewehrten Hilflosigkeit ein "entwaffnendes Lächeln" im Gesicht, können aber im Falle der Spaltung jäh in das Gegenteil umschlagen, wie überhaupt übergroße Freundlichkeit oder Hilfsbereitschaft oft nur eine abgewehrte Aggressivität ist, von der damit (unbewußt!) abgelenkt werden soll.

Übersteigerte Majuskeln bei auffällig kleinem Mittelband zeigen den frustrierten Wunsch des Schreibers nach Anerkennung als Abwehr der eigenen "Kleinheit". Wird diese Frustration dagegen real befriedigt, etwa durch Ausleben in einem "gehobenen Lebensstil", so ist keine "Ersatzhandlung" auf dem Papier nötig. Dies gilt auch für andere Frustrationen, die bei äußerer Ersatzbefriedigung nicht mehr unbedingt auf dem Papier dargestellt werden müssen (hierzu kann auch die orale Befriedigung bei starken Rauchern gehören). Hier sei die "Graphologie" auch wieder einmal in Frage gestellt. - Wenn die Flucht in die Grandiosität als Abwehr von Depressionen (z.B. bei Spaltung) voll ausgelebt wird, sehe ich davon in der Handschrift nicht viel, und die Umgebung wird oft arg über die Wirklichkeit getäuscht (die "Einsamen Größen"). Es genügt aber ein kurzer Blick auf die kümmerliche Handschrift zur Korrektur dieses Irrtums!

Erstarrte Schriften allgemein: Abwehr erheblicher verbotener Triebansprüche in dieser Form der Verfestigung. Das nachfolgende Referat von Wolf BÜNTIG ("Charakter - die eingefleischte Abwehr") bringt hierüber mehr zum Ausdruck des Seelischen in der Körperhaltung.

Erstarrte Schriften bei defektem Ich: Diese Schriften wirken auffällig leer, ohne Wärme und Gefühl, infantil. Die kontaktarmen Schreiber haben enorme Angst, psychisch auseinanderzufallen, ihr Kartenhaus Abwehr könnte zusammenbrechen. Sie sind darum auch gegen die kleinste Kritik überempfindlich und reagieren destruktiv, dabei oft geschickt rational getarnt, weil ihre Großhirnrinde ja arbeitet, während sie im Zwischenhirn emotional tief gestört sind. In diesem Falle einer starren Abwehr sprechen wir von einer Primären Persona oder einem Schein-Ich bzw. Falschem Selbst nach WINNICOTT. Diese Menschen sind zwar durchaus rational arbeits- und manchmal auch leistungsfähig und können deshalb oft auch bei der Datenverarbeitung usw. eingesetzt werden, aber sie sind emotional und im sozialen Bereich tiefst gestört. Ihr Privatleben ist oft chaotisch. Diese Abwehrform wurde zuerst von WINNICOTT beschrieben, vom Autor später in zahlreichen Handschriften erkannt und ist

heutzutage sogar sehr weit verbreitet. Sie soll der Stabilisierung des defekten Ich dienen, was sie naturgemäß aber nur teilweise erfüllen kann.

Narzißmus in seiner primären Form dient dem Selbstschutz gegen das Erleben der eigenen Kleinheit: Man identifiziert sich (nicht nur in psychiatrischen Anstalten) mit archaischen grandiosen Objekten wie "König" oder "Gott" und manifestiert dies unter Umständen auch äußerlich mit besonderem Aufwand in der Lebensführung. PESTALOZZI sagt dazu: "Wenn ich mich in ein Luxusauto setze, dann bin ich Wer! Viele Staatsmänner haben zu allen Zeiten übertriebenen Lebensaufwand für sich gebraucht, nicht nur der Schah von Persien oder afrikanische Negerkönige. Auch Bhagwan "brauchte" für sich unbedingt eine ganze Flotte von 85 Rolls-Royce-Autos.

Auch der sekundäre Narzißmus kann ein Selbstschutz gegen Reizüberflutung sein: Man zieht sich ganz auf sich selbst zurück und läßt nur noch soviele Umweltreize herein, wie man gerade verkraften kann. Diese Abwehrform ist allerdings streng von der Psychose als totalem Rückzug zu unterscheiden!
Im übrigen ist der sekundäre Narzißmus eine Fortsetzung des oralen Habenwollens auf einer höheren Entwicklungsstufe: Der oral Fixierte steht noch in der Dual-Union und ist mit seinem Trennungstrauma auf die Du-Beziehung fixiert. Der sekundär narzistisch Fixierte dagegen steht inzwischen auf der Stufe der Wir-Beziehung und sein Trauma lag bei etwa 4-5 Jahren, als er plötzlich aus seiner Mittelpunktsrolle als Liebling der Familie durch die "Konkurrenz" eines neuen Geschwisters entthront wurde. Im ständigen Wiederholungszwang ("Wer seine Lebensgeschichte nicht kennt, muß sie ständig wiederholen") muß er immer wieder seine alte Mittelpunktsrolle anstreben und will nicht Einen, sondern Viele um sich herum versammeln, die ihn immer wieder in seiner Großartigkeit bestätigen sollen. Während der primäre Narzist mit seiner Kontaktarmut relativ unabhängig von der direkten Anerkennung durch Andere ist, weil ihm sein Prunk als "Ersatz" für Kontakte genügt, braucht der sekundär narzistisch Geschädigte ständig sein Publikum um sich herum und ist von dessen Beifall abhängig. Fehlt dieser einmal, so tritt sofort eine Identitätskrise ein, weil er ja noch keine eigene Identität besitzt.

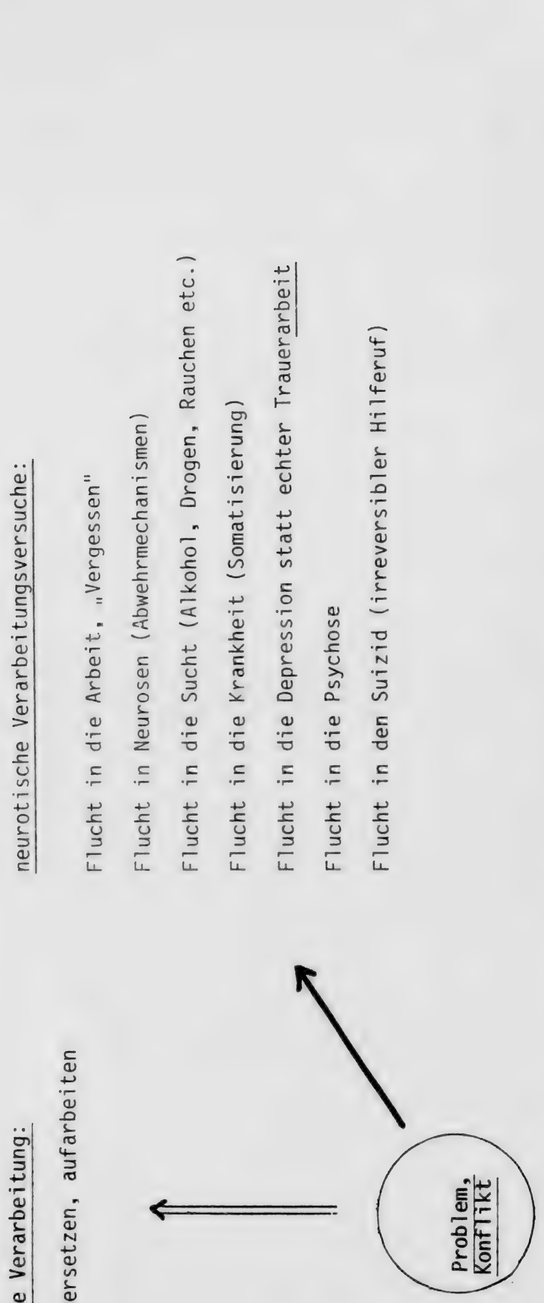
Verdrehungen von einzelnen Buchstaben wie "x statt u", o statt a und anderes sind Ausweichhandlungen der hysterischen Struktur. Sie sind besonders auffällig als Begleiter bei der Spaltung in der regressiven/passiven Position: Die nicht genügend bewältigte Realität soll zu eigenen Gunsten verdreht werden. Zu diesen Personen gehören auch die "Verrücktmacher" mit ihren Beziehungsfallen.

Der Fadenduktus (nicht der Endfaden) gehört ebenso wie der Doppelbogen zum Ausweichrepertoir des Hysterikers, der nur alle Anfänge lebt, aber scheitert, wenn von ihm ein planvoller Einsatz mit Durchhalten bis zum Schluß verlangt wird. Ein stabiler Doppelbogen kann dagegen ein defektes Ich in Form des SCHEIN-ICH durchaus äußerlich stabilisieren bei natürlich chaotischen emotionalen Beziehungen.

Zwangsrituale, wie das Löffel-e, Anflickungen an Oberlängenschleifen oder doppelt gestrichene kleine t sind als Abwehrformen auf der Stufe des Magischen Denkens zu verstehen. Sie sollen als "Zauberformeln" spontanes (aggressives) Verhalten des Schreibers verhindern und haben magische Bedeutung als "Beschwörung gegen einen Blitz aus heiterem Himmel", gewöhnlich verursacht durch einen jähzornigen Erzieher in der Kindheit. Dass Kind konnte damals absolut nicht begreifen, warum es plötzlich so überstreng mißhandelt wurde und möchte eine Wiederholung des Ereignisses um jeden Preis verhindern. Das Verhalten dieser Schreiber ähnelt damit manchmal dem der "Spalter", die unter den gleichen Umständen litten, aber es äußert sich im Schriftbild hier anders!

Das ethisch-moralische Leitbild als Abwehrform gegen verbotene Triebansprüche drückt sich in besonders asketisch strengen Formen mit Winkelbindung aus, die bereits oben allgemein besprochen wurden. In übersteigerter Form gehören hierzu auch Deckzüge und der sacre-coeur-Duktus, der seinen Ursprung in einem sehr strengen französischen Kloster hatte. Auch hier nur ein leeres Rollenspiel, das wieder aufgegeben werden kann: Man unterwirft sich äußerlich in einer Vorsichtshaltung mit starker Selbstkontrolle.

Eine integrierte Abwehr stellt dagegen das ästhetische oder manirierte Leitbild dar: Verbotene Triebwünsche werden als "schmutzig" erlebt und im "Reinen" abgewehrt. Hierzu gehören betont geschönte manirierte Schriftzüge, auch das lyrische kleine g läßt sich mit dazu rechnen, besonders, wenn es bei zusätzlicher Spaltung auftritt.
Allen Abwehrformen gemeinsam ist das Ziel einer völligen Angstfreiheit, die es natürlich nicht geben kann. Aber weil jede Abwehrform nur unzureichend "wirkt", kommt es beim Zwangsneurotiker zu einer ganzen Handlungskette von diversen Abwehrritualen, die allerdings nur teilweise ihren Spiegel in der Handschrift finden können, weil es da um regelrechte Zwangshandlungen wie gründliches Säubern der Kleidungsstücke, Händewaschen und vieles Andere geht. Es sei hier aber gesagt, daß gerade diese Abwehrformen zugleich ein neurotisch verschobenes Kampfmittel darstellen können: Alle müssen sich jetzt nach mir richten, ich habe ja meine Zwänge, mit denen ich auch Euch zwingen kann!



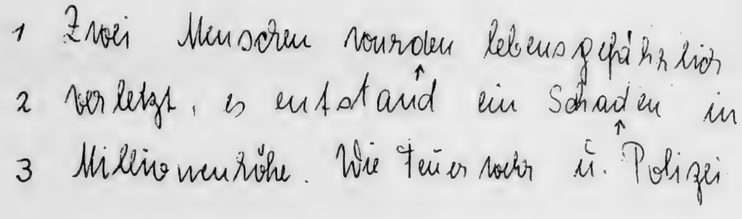
Falldarstellungen

Abwehrform "Spaltung/Dissoziation":

Es handelt sich um eine Patientin, verheiratet, zu Beginn der Behandlung 25 Jahre alt. Beide Eltern spalten ebenfalls, der Vater in der progressiven, aktiven Position, die Mutter in der regressiven, passiven Position, der Vater dominiert. Schrift 1 der Vater mit gespaltenem kleinen "d", Schrift 2 die eher passive, vorsichtige Mutter, die sich dem Vater fügte. Auch hier das kleine "d" gespalten.

Mit freundlichen Grüßen

Abb.1
Vater

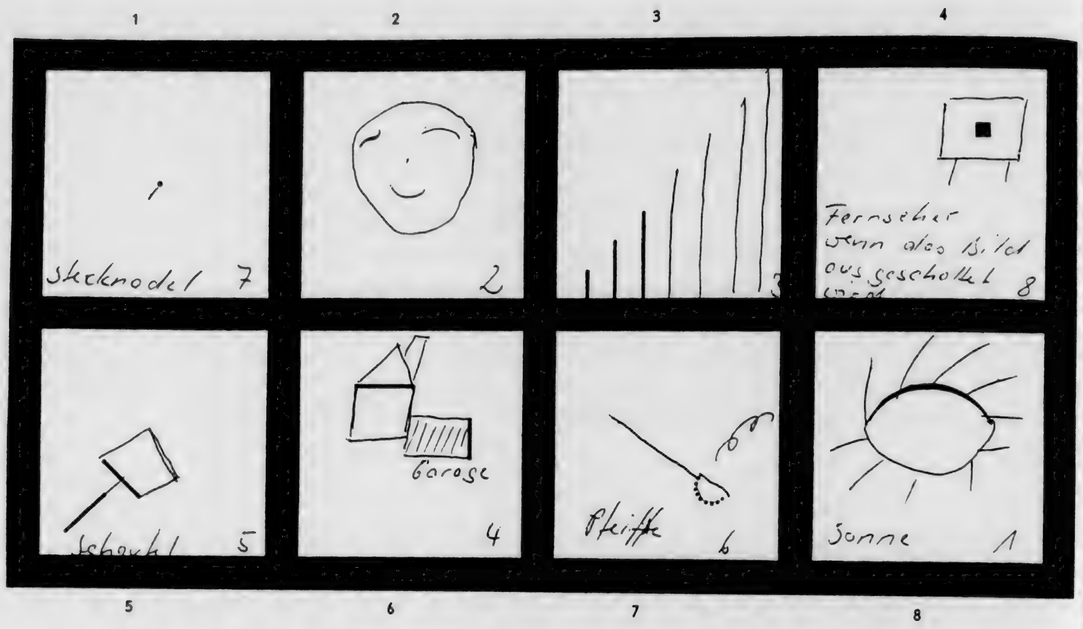


1 Zwei Menschen wurden lebensgefährlich
2 verletzt, es entstand ein Schaden in
3 Millionenhöhe. Wie teuer wird d. Polizei

Abb. 2
Mutter

Die Patientin kam wegen schwerer Angstzustände in die Behandlung.Sie hatte tags Depressionen, litt nachts an Schlaflosigkeit und Selbstmordgedanken. Herzrasen mit Todesängsten und Kreislaufstörungen, organisch jedoch o.B.
"Alles, was Kinder betrifft, regt mich sehr auf, es könnte ihnen ein Unglück zustoßen oder ich könnte selber ein Unglück erleben. Als Kind war ich laufend im Kampf: Meine Mutter wollte mich immer anders haben, als ich war. Heute habe ich Angst, daß ich mein Kind auch einmal so unterdrücken könnte.
Es fällt uns auf, daß die Mutter einen Text mit einem schweren Unglück abgeschrieben hat als "Schriftprobe", selber also ähnliche Probleme bei sich verdrängt/abspaltet.

Die Patientin hat noch eine Zwillingsschwester, beide sind Linkshänder. Sie wurde nicht nur in der Schule gleich auf rechts "umgestellt", sondern war bei ihrem jähzornigen Vater auch die "negative" Projektion, während die Schwester sein "Liebling" war. Sie wurde viel geschlagen und wurde vom Vater abgelehnt, bekam von der Mutter nie Ermunterung: Du schaffst es doch nicht! Während ihre Schwester sich passiv verhielt, lernte sie selber zu kämpfen und sich durchzusetzen, floh aber vor Endprüfungen in der Ausbildung. Sie lernte aber, hart zu arbeiten und "ihren Mann zu stehen". Angst, Gefühle zu zeigen, Angst vor der weiblichen Rolle (= Unterwerfung wie die Mutter).



Im **WARTEGG**-Test finden wir einige wesentliche Hinweise auf ihr Lebensschicksal: Im Feld 1 ist ihr Ich-Punkt eine spitze Stecknadel geworden und in der Schrift sehen wir einmal die Spaltung im kleinen "k", zum anderen den Wunsch, sich nicht fügen zu müssen in dem ständig als o geschrieben kleinen "a". Die Spaltung sehen wir ferner in Feld 4 im Text Zeile 2 "das" Bild..und wieder ein o statt a ("ausgescholtet). Feld 5 wehrt die "Spannung" des Feldes ab, die Energie wird statt in Wut in "Arbeit" (Schaufel) umgesetzt. Im nächsten Feld 6, das die frühe Familienkonstellation darstellen kann, sehen wir symbolisch beide Eltern, zwar nebeneinander, aber mit verschiedenen Aufgaben: Die "Mutter" ist das Haus (aber ohne Fenster und Türe, sie war sehr abweisend gewesen!) und der "Vater" wird durch die Garage (Aktivität, er war Vertreter zu dieser Zeit) dargestellt. Im Feld 7, dem Feld der "Zärtlichkeit" finden wir nur eine männliche "Pfeife" = sie identifizierte sich mit der männlich-kühlen Mutter.

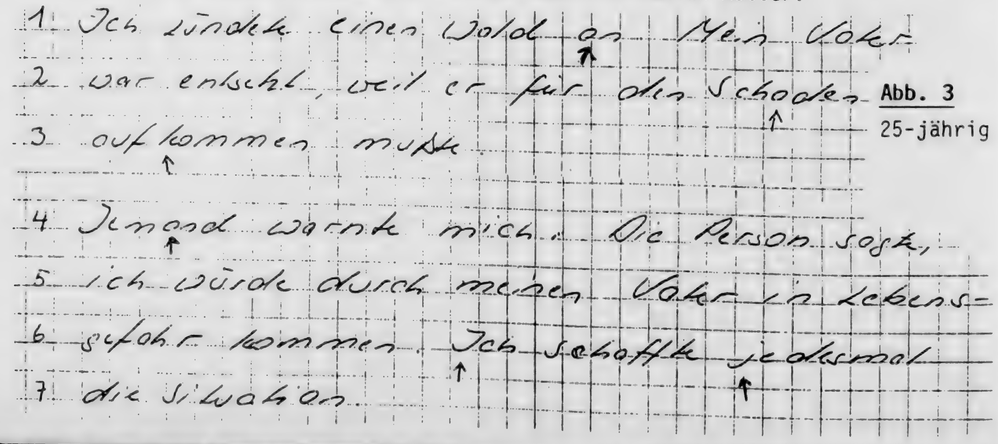


Abb. 3
25-jährig

Die Schrift der 25-Jährigen in Abb. 3 zeigt uns Mehreres: Zunächst die starke Einsatzbereitschaft in der guten Rechtslage. Dann die Frühstörung in den auffällig vereinzelt geschriebenen Buchstaben (sie war Siebenmonatskind ohne Brutkasten und ohne mütterliche Zuwendung, auch kein Brustkind gewesen, wehrte auch die Flasche zunächst ab). Dann sehen wir insgesamt eine noch gut unter Kontrolle gehaltene hysterische Struktur (sie kommt später viel deutlicher heraus!). Die Abspaltung heftiger Affekte wird im kleinen "k" Zeile 3 "aufkommen" sichtbar. Eine weitere Abwehrform gegen die Affekte (Wut, Zorn, Rache, Eifersucht nach SZONDI) ist das im Text bereits genannte aesthetische Leitbild, hier sichtbar in den geschwungenen Formen des Ich und "j" Zeile 6. Außerdem treten immer wieder Buchstabenverdrehungen im kleinen o statt "a" auf. Der Text spricht für sich!

Im Verlauf der Behandlung lernte die Patientin, ihre unterdrückten Wutaffekte im Traum herauszulassen und damit anzunehmen, wie uns der Text der nächsten Schriftprobe zeigt, die mehrere Jahre später geschrieben wurde:"Ein großer starker Mann (Vater) quälte mich. Er wohnte in einer Festung (= ich komme nicht an ihn heran)....Am Schluß stech ich ihm die Augen aus". Sie wagt es, im Traum den in der Realität durchaus sadistischen Vater anzugreifen. Wenn er sie in seine Werkstatt rief, um ihm zu "helfen", dann mußte alles, was sie auch machte, von vorneherein grundsätzlich falsch und schlecht sein und er bestrafte sie dafür mit vielen Schlägen, sie war ja seine negative Projektion geworden. Sie wußte schon immer vorher, was kommen würde und später hat sie diese massiven Ängste dann auch bewußt nacherlebt und sich damit auseinandergesetzt.

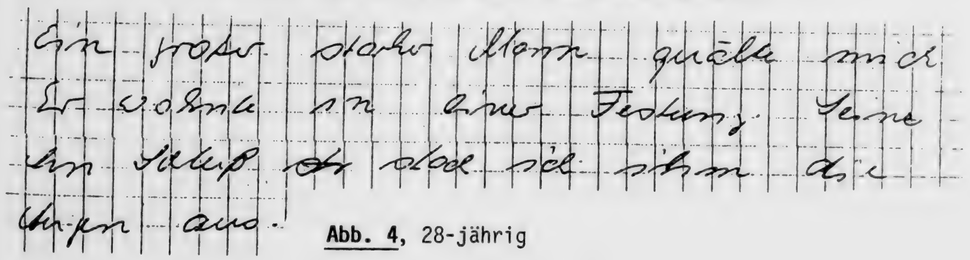


Abb. 4, 28-jährig

Nun setzte der Umschwung bei ihr ein, die bislang sich als Panikzustände gezeigten abgespaltenen Affekte kamen jetzt direkter heraus und die früher gut kontrollierte Schrift weicht nunmehr ganz deutlich der hysterischen Struktur. Es beginnt eine neue Leidenszeit mit starken Aggressionsanfällen, die zunächst noch isoliert auftreten, bis sie dann mit dem ursprünglichen Anlaß aus der Kindheit in Verbindung gebracht werden können, was zur Zeit noch andauert:

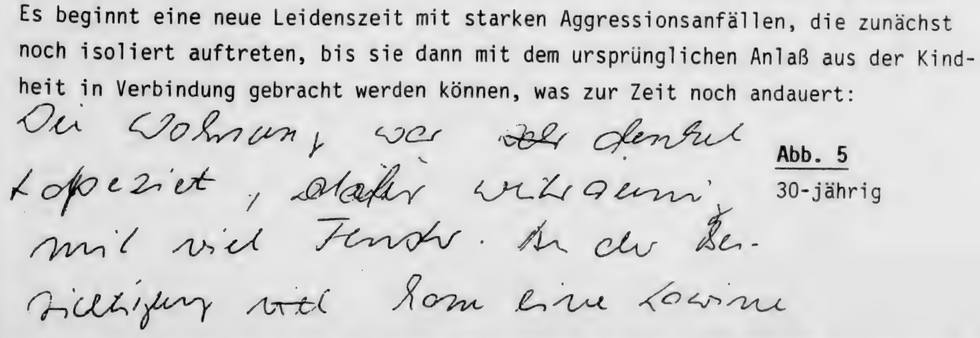


Abb. 5
30-jährig

hat mir sehr gut getan. Damals stand ich an einem Wendepunkt und wollte aufgeben. Seit dem hat sich sehr viel. Es ist so viel aufgebrochen. Ich weiß noch nicht wohin es mich führt, aber ich fühle es ist gut so.

Abb. 6, Weihnachten 1986

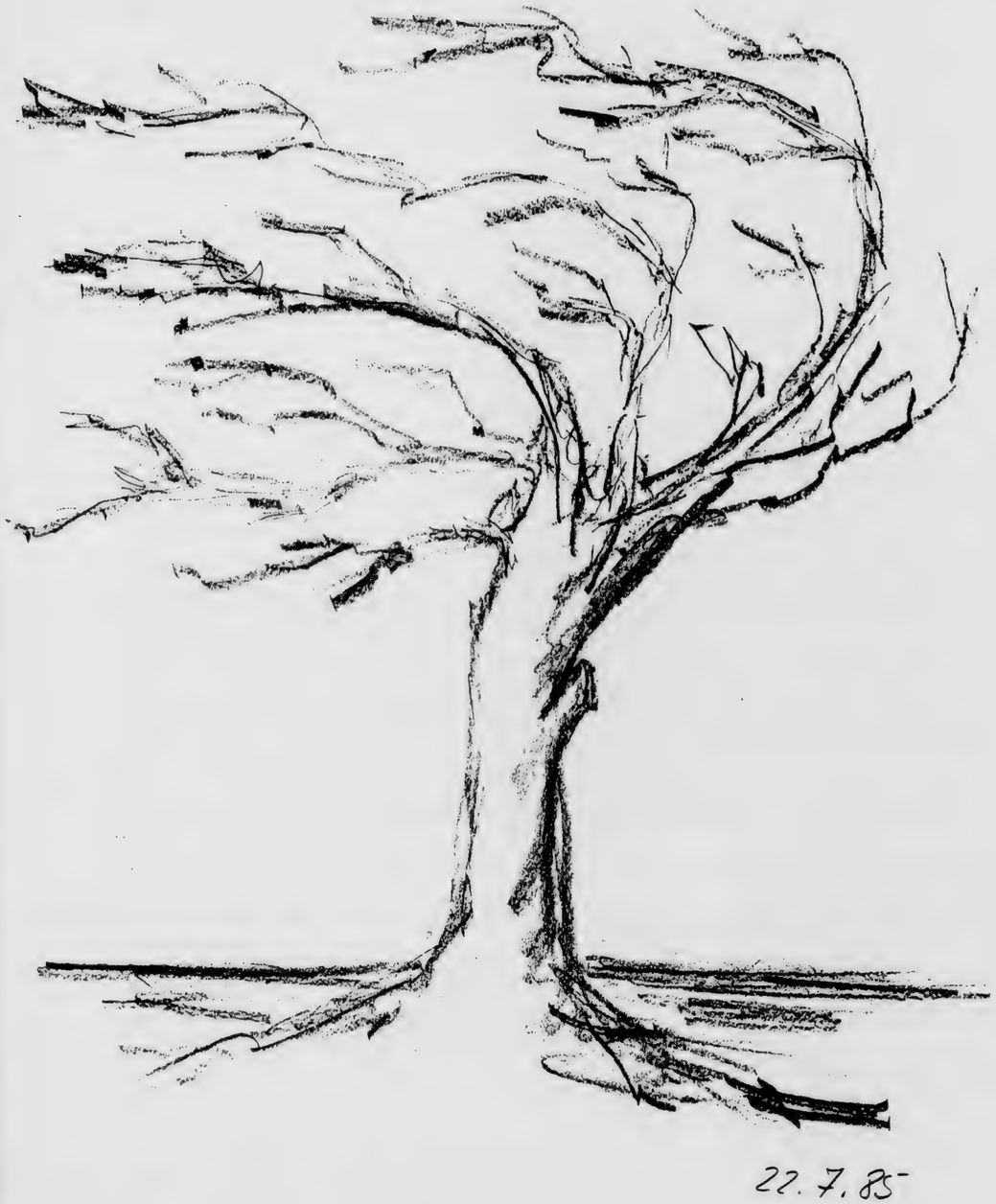
In der letzten Schriftprobe von Weihnachten 1986 hat sich die Patientin wieder gefangen. Die Schrift wirkt neu geordnet, sie spaltet jetzt nicht mehr, weil ihr die Aggressionen inzwischen frei zur Verfügung stehen und sie lernt,sie auf die damaligen schweren Erlebnisse aus ihrer Kindheit zu beziehen und muß sie auch nicht auf Andere projizieren. Auch die aesthetische Abwehrform ist nicht mehr nötig, sie kann sich heute ganz annehmen, wie sie wirklich ist. Natürlich ist die hysterische Struktur damit noch nicht überwunden und eine klare Neu-Orientierung noch nicht gefunden, aber das wesentliche ist geschafft und sie leidet nicht mehr unter den alten Angstzuständen mit Herzrasen und Todesängsten usw. Die Behandlung wurde erheblich erschwert dadurch, daß sie nicht in der Nähe wohnte, sondern jedesmal eine längere Bahnfahrt unternehmen mußte, die anfangs auch erhebliche Angst vor den vielen Menschen im engen Abteil auslöste. Dadurch waren längere Pausen unvermeidlich gewesen und im letzten Jahr mußte mehrmals ein ganzes Wochenende mit Übernachtung in Kauf genommen werden. Nachdem die starre Anfangshaltung gelockert wurde, kam nunmehr auch der schizoide Unterbau frei heraus und die primäre hysterische Struktur ist deutlicher denn je sichtbar geworden, die Abgrenzung ermöglicht, nicht nur gegen die Eltern, sondern auch innerhalb der Familie. Dieses Bedürfnis nach Selbständigkeit zeigt sich auch darin, daß sie seit Abb. 5 kein kariertes Papier mehr als "Stütze" braucht, sondern auf unliniiertem Papier schreibt. Die Behandlung ist noch nicht ganz beendet, aber das wesentliche ist geschafft, auch wenn es für beide Teile zeitweilig nicht ganz einfach war und viele Geduld dazu gehörte und die Neuorientierung noch in vollem Gange ist.

Unser zweites Fallbeispiel zeigt einen Mann, der ebenfalls heftige Affekte abgespalten hat, hier im Schriftbild in den großen "G". Wir sehen hier, wie die Schrift sich innerhalb von 2 Tagen nach Zulassen seiner enormen sadistischen Aggressivität - wenigstens auf dem Papier - drastisch ändert.
Es handelt sich um einen 35 jährigen Mann, der schon zum zweiten Male verheiratet ist und in diesem Fall seine negative Projektion nicht auf den Vater, sondern auf die Mutter bzw. seine beiden Ehefrauen gerichtet hat, nachdem er infolge der kindlichen Demütigungen nicht aus der "Sohnesrolle" heraus in die echte Männlichkeit gelangen konnte.
Seine Symptomatik zu Behandlungsbeginn: " Ich fühle mich als Versager, besonders vor Frauen und habe früher und manchmal auch heute noch Suizidgedanken gehabt. In Konfliktsituationen bekomme ich Magenschmerzen und hatte auch schon Magen- oder Duodenalgeschwüre. In Streßsituationen bekomme ich Einschlaf- und Durchschlafstörungen, wache zu früh auf und bin oft nervös. Manchmal habe ich auch ein Gefühl der innere Leere und komme mir "ausgebrannt, fast tot" vor."
Zur Anamnese: Jüngstes von 3 Geschwistern, Eifersucht der 3 Jahre älteren Schwester auf ihn, wollte ihn als Kind umbringen. Mutter kühl und sehr dominant, unterdrückte den impotenten Vater, drohte manchmal mit Selbstmord als Kampfmittel, was die Kinder in Angst versetzte. Der Patient konnte sich gegen die lieblose Mutter nie wehren, identifizierte sich mit dem schwachen Vater, erlebte mit 10 Jahren Scheidung der Eltern. War in der Schule bei mehrfachem Schulwechsel immer der Prügelknabe der Anderen, konnte sich wieder nicht wehren. Fühlte sich schon in der ersten Ehe ständig unterdrückt, auch zweite Ehe nicht glücklich.

In der Schule hatte ich meistens Probleme mit meinen Mitschülern; da ich fast immer der Kleinste in der Klasse war, war ich automatisch der Prügelknabe. Gewehrt habe ich mich fast nie, ich habe mich nur noch kleiner gemacht und geweint.

Abb. 1

Die Schriftprobe Abb. 1 stammt vom Behandlungsbeginn. Sie ist relativ starr und unflüssig geschrieben, lauter Druckbuchstaben. Das große G in "Gewehr" ist in zwei Teilen geschrieben, die beiden kleinen g sind "lyrisch" geschwungen = aesthetische Abwehrform (der Patient ist künstlerisch sehr begabt, guter Zeichner). Der Text ist aufschlußreich, ein Stück seiner Lebensgeschichte.



22.7.85

Hier sehen wir seinen vom Lebenssturm zerzausten Baum, am Stamm einen Astabbruch als Trauma mit etwa 14 Jahren. Es ist ungefähr die Zeit, in der er in einem Jugendheim untergebracht war. Man beachte das zeichnerische Geschick!

Strafandrohungen meiner Mutter

Wenn Du nicht brav bist, dann...

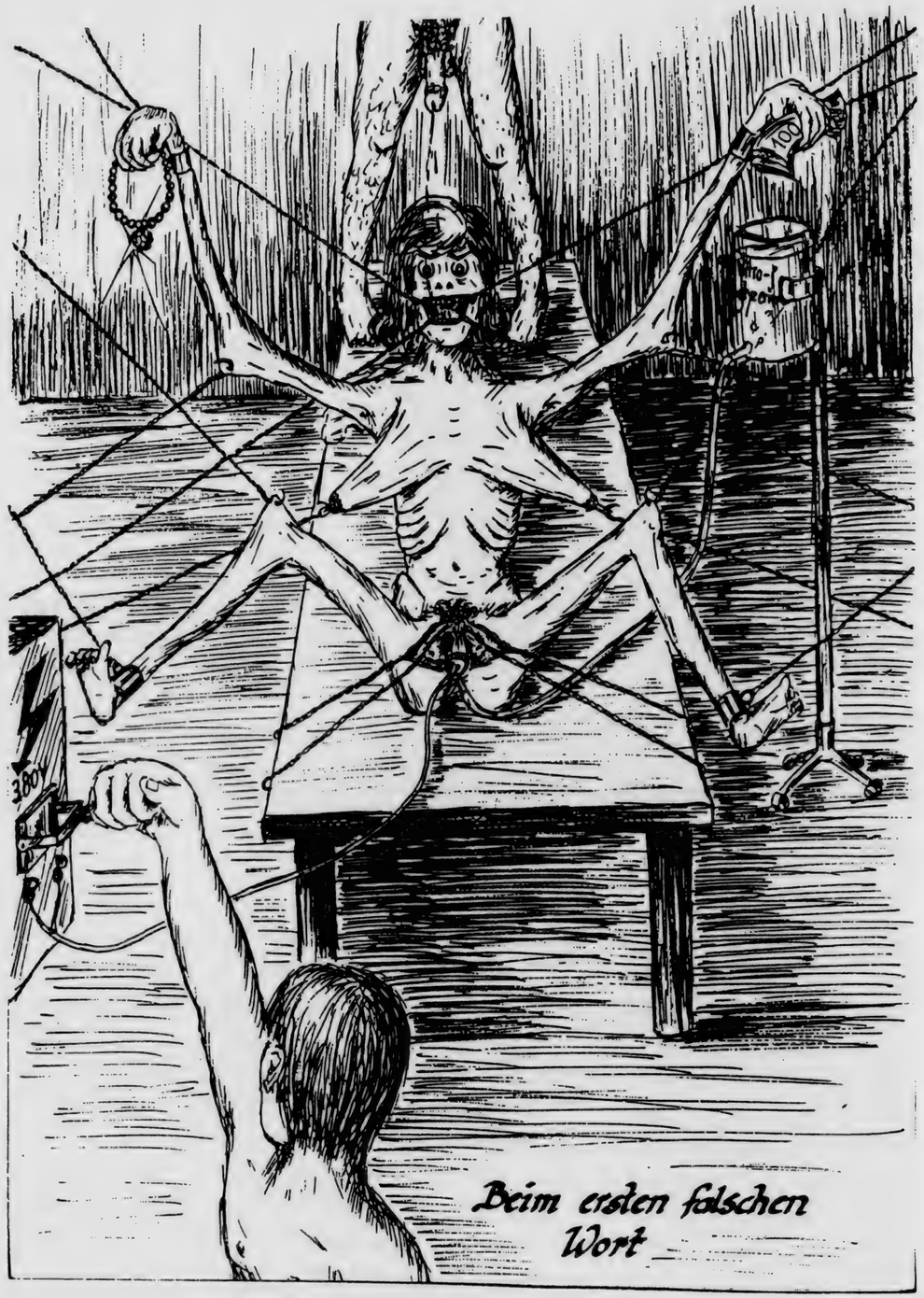
.... verkaufe ich Dich!
.... stecke ich Dich in den dunklen Keller!
.... spreche ich nicht mehr mit Dir!
.... mußt Du in die Ecke stehen!
.... hole ich den Teppichklopfer!
.... erzähle ich alles dem Papa!

Wenn Du zu lange draußen bleibst bis es dunkel wird, dann holt Dich der Nachtkrabb (der schwarze Mann)!

Wenn Du das nicht essen willst, dann lasse ich Dir die Zunge schaben!

Abb. 2

Diese Zeilen wurden etwa 8 Monate nach Behandlungsbeginn geschrieben, als in der Zwischenzeit mehr Details aus der Kindheit auftauchten. Es handelt sich im Text um teilweise recht sadistische Drohungen der lieblosen Mutter, die dem Schreiber jetzt so richtig bewußt wurden. Er konnte nun im Gespräch seinen Haß auf diese kaltherzige Mutter besser zulassen. Wir sehen aber auch hier die Abwehr in den leicht maniriert geschwungenen kleinen g-Schleifen, der ungerne offen seine Aggressionen zeigt, sondern lieber abspaltet. Aber jetzt ist er sehr nahe am "Verbotenen", und in dem folgenden Bild läßt er seine "böse" Seite dann voll zu und hat auch den Mut, dies in einer sehr gewandten zeichnung für den Betrachter voll sichtbar darzustellen - etwas, was Viele sich sonst gewöhnlich nur in streng geheimen Träumen gestatten würden:



Diese Zeichnung ist an Sadismus kaum noch zu überbieten und der Zeichner mußte sich dazu auch überwinden, war aber dann doch so ehrlich vor sich selbst, es auch äußerlich sichtbar zu machen und damit seine Abwehr - zumindest zeitweilig - aufzugeben. Er sagte zunächst, es sei seine (dominante) Chefin, mußte dann aber doch zugeben, in Wirklichkeit sei es seine Mutter, die ihn so lieblos behandelte und im Bild hier mit Schmuck und Geld Absolution erkaufen möchte. Real verweigert sie vielen Jahren jeglichen Kontakt zu ihm.

Abb. 3:

Traum geschehen: Ich war wohl auf dem Weg zu meiner neuen Arbeitsstelle (musst im Auto, aber da wurde mir der Weg von einem Notarztwagen versellt. Dann ging ich zu Fuß weiter und traf einen jungen Mann, der sich als neuer Kollege(?) herausstellte. Er wollte mich begleiten. Auf dem Weg dahin kam uns immer wieder Polizei oder Krankenwagen entgegen, viel Blaulicht. Schließlich trafen wir noch einen früheren Chef von mir, an einer Straßenbahnhaltestelle. Er winkte wie verrückt, aber ich wollte ihn eigentlich nicht sehen. Er kam herüber und erzählte mir total aufgeregt irgendwelche Geschichten und daß es ihm nicht so gut gehe und daß ihm selbst

Die Erregung über die mit dem Zeichnen verbundenen Erinnerungen führten dann zwei Tage später zu einem aufgeschriebenen Traum (**Abb. 3)**, der von einer Katastrophe und ihrer Abwehr (der "Chef", der ihm etwas Dringendes sagen will, dann aber nur "irgendwelche Geschichten erzählt"). Aber hier ist die bisher starre Schrift völlig anders geworden! Sie wirkt gelockert als Zeichen dafür, daß er gewagt hatte, selber locker zu lassen und seine "andere" Seite frei zu zeigen (hysterische Struktur statt Zwangsstruktur). Das große G in "Geschichte" 2. Zeile von unten ist noch gespalten, die Abwehrform wird wieder hergestellt. Der "neue Kollege" des Traumes, sein neues Selbst, ist noch nicht genügend entwickelt und muß noch warten, und es gab auch real noch Rückfälle in die alte Abwehrhaltung. Aber die Schrift blieb über längere Zeit gelockert, wie die weiteren datierten Beispiele zeigen sollen: **Abb. 4** , 3 Monate später volle hysterische Struktur mit neuen "Gehversuchen" als "Kapitän eines Schiffes". **Abb. 5** ist nicht mehr ganz so gelockert. Auch hier wieder in Textzeile 5 ein deutlich gespaltenes großes G (Gitter). Der Inhalt handelt wieder von einer (noch) nicht faßbaren großen Gefahr. Er fühlt sich wieder (unbewußt) von innen her bedroht.

Mit mehreren Leuten war ich auf einem Schiff. Ich war vermutlich der Kapitän. Mit dabei war auch meine alte Chefin und mehrere Bekannte.
Ich wollte einen Fluß hinauffahren.

Abb. 4, 27.5.1986

Ich war in einer Wohnung und schaute zum Fenster hinaus. Mein Alter war vielleicht 12-14 Jahre. Plötzlich sah ich am Himmel ein UFO. Es kam immer näher, schließlich sah es aus wie ein Gitter mit Antennen. Es flog weiter weg von mir und plötzlich zerstob es zu Funken. Da ich neugierig war wollte ich zur Absturzstelle. Als ich hinausging sah ich, daß eine Menge Leute dorthin strömten. Ich mußte durch morastigen Boden gehen und sah dann in einem Tal viele brennende Flächen. Zurück zuhause schimpfte meine Mutter mit mir weil ich so dreckige Schuhe

Abb.5, 26.9.1986

Die beiden Falldarstellungen sollten zeigen, was sich alles hinter einer durch Spaltung sorgfältig gehüteten Fassade verbergen kann. Beide Schreiber waren so ehrlich, dies zuzugeben und wurden damit zwar nicht "schöner", aber sicherer und "lebendiger", auch wenn in beiden Fällen die Analyse noch läuft. Wer aber den "Ehrenmann" mit der Weißen Weste immer wieder betont, der läuft Gefahr, auf die Dauer eine Charakterneurose mit starrer, "toter" Persona zu entwickeln, die nicht mehr therapeutisch angehbar ist.

Abwehrmechanismus "Verleugnung" (Übersteile Lage)

Auch diese Abwehrform ist weit verbreitet als Mittel, angstfrei zu sein. Man findet diese Form nicht nur häufig bei Jugendlichen, die Angst vor ihrer zukünftigen Geschlechtsrolle haben, sondern häufig auch aus anderen Gründen. Man möchte damit sehr unangenehme Erinnerungen "aus dem Gedächtnis streichen. Bei Politikern kennen wir sie z.B. bei Reagan oder Helmut Kohl (bei Beiden gespielter Optimismus, keine Angst vor Gefahren warnt sie und Gefühle Anderer werden nicht mehr wahrgenommen).
In unserem folgenden Beispiel handelt es sich um einen 57-jährigen schwedischen Pastor:

79.11.26 Träumen Hg.-bil men mittbilar att "det har gått över nu" men vill stå kvar att halvår för att se om det stabiliserat sig.

Därefter började en farsa — man förenade att "andra fördens kapp" och det skulle betyda översvämning och förstörelse på vår öppna plats.

Uns fällt zunächst die die übersteile Lage auf, bei näherem Zusehen finden wir Doppelbögen, klammernde Endzüge, die teilweise auch fast gerade nach oben gehen (Verehrungsdrang), blasige kleine t und an anderen, nicht abgebildeten Stellen ganz verbogene kleine t (Verbiegung der Realität), aber keinerlei Aggressionszeichen. Daneben starke Einrollungen im D, C und E (nicht abgeb.). Das ganze Persönlichkeitsbild weist auf eine ekklesiogene Neurose mit paranoischem Einschlag hin. Die captative und die destruktive Seite werden als "unchristlich" abgewehrt, der Schreiber sucht mit seinen Klammerzügen Schutz und hat enorme Angst vor dem Überschwemmtwerden in einer Psychose. - Real hatte er schon mehrfache paranoische Durchbrüche mit Wahnvorstellungen gehabt. Seine Kollegen haben große Schwierigkeiten mit ihm, während er sich selber durchaus als "normal" empfindet. Sein Trauminhalt in Kürze: Ein gefährlicher "Kerl" (= ein Teil von ihm) will einen Fluß umleiten, sodaß es eine Überschwemmung (vom Unbewußten) geben soll. Er gräbt dabei sehr in die Tiefe. Er selber (sein bewußter Anteil) ebnet das Gegrabene wieder ein, sodaß nichts passieren kann. Beide haben eine gute Zusammenarbeit, damit nach außen nichts davon zu sehen ist (Verleugnung der Gefahr in der Übersteilheit der Schrift). Der Träumer hat also große Angst vor der Psychose und wehrt sie mit Flucht in die Rationalität ab.

Ich bin 23 Jahre alt, habe Abitur und die Prüfung zum Handelsassistenten, die den kaufmännischen Gehilfenbrief einschließt, im September mit der Note „gut" abgeschlossen.

Abwehr "Verleugnung" gegen verbotene oral-captative Triebwünsche:

Die Schrift stammt von einer 23-Jährigen, die sich als Einkaufsassistentin beworben hatte. Uns fallen die starken Lageschwankungen und die erheblichen oral-captativen "Krallen" auf neben einem sehr kleinen Mittelband und vielen Binnenlücken (defektes Ich, Kontaktproblem). Hier versucht ein zu schwaches Ich, bei primärer hysterischer Grundstruktur seiner heftigen captativen Triebansprüche (Sicherheitsbedürfnis, Panik!) auf doppelte Weise durch die Abwehrform "Verleugnung" (übersteile Lage) sowie ein maniriertes Abwehrleitbild Herr zuwerden. Natürlich nützt es nichts, nur "den Kopf in den Sand zu stecken" und seine Probleme nicht bewußt zur Kenntnis zu nehmen. Sie geraten damit nur außer Kontrolle und werden autonom. Durch diesen inneren Widerstreit der Gefühle ist die Schreiberin im Arbeitseinsatz sehr unausgeglichen, und möglicherweise "passiert" ihr eines Tages ein "Ausrutscher, ohne daß sie versteht, wieso.

Im neuen Jahr
viel Glück
Gesundheit und
alles Gute!

Abwehr Druckschwäche und aesthetisches Leitbild:

Die Schreiberin ist Künstlerin, etwa 40 Jahre als, und "spaltet". Ihr 15-jähriger Sohn kann kein "Sch" aussprechen. Ihre Abwehr ist dreifach: 1. Spaltung (hier sichtbar im kleinen d bei "Gesundheit), 2. Druckschwäche (dann kann ich nichts Schlimmes anrichten) und 3. Aesthetisch (die "schmutzige" Seite der Welt wird ausgeklammert). Sie sieht im Gespräch rasch ein, daß sie selber es ist, die dem Sohn verbietet, "schmutzige" Worte zu gebrauchen und daß er ihr zuliebe sich so sehr zusammennimmt, daß gleich alle Worte, die mit "Sch" zu tun haben, damit "gelöscht" werden. Ein kurzes offenes Gespräch mit dem Sohn genügte schon, daß er nach wenigen Tagen wieder ganz normal sprechen konnte.

Abwehrform ethisch-moralisches Leitbild:

Wirste Ruhe nächster Woche
gerne bei Ihnen anrufen.
Hoffentlich haben Sie das neue
Jahr gesund begonnen!

Auch hier geht es wieder um die Abwehr verbotener Triebansprüche: Unsere Schreiberin ist noch im Kaiserreich aufgewachsen und sie hat ihre Rolle gut gelernt, sich mit Hilfe ihres Über-Ich den herrschenden moralischen Gesellschaftsnormen der damaligen Zeit völlig anzupaßen. Die Winkelschrift ist hier aber auffällig druck- und vitalschwach, und als Preis für die Unterdrückung ihrer vitalen Bedürfnisse leidet sie nicht nur unter einem tyrannischen Ehemann, gegen den sie nicht ankommt, sondern auch unter Schwindelanfällen und niedrigem Blutdruck (80 : 60!), was sie zeitweise "aktionsunfähig" macht: Sie kann sich nicht wehren, ihren Zorn auf diesen Mann nicht eingestehen und etwa tätlich gegen ihn werden, denn dazu ist sie ja viel zu "schwach". Zu niedriger Blutdruck kann ebenfalls als ein Schutzmechanismus unseres Körpers verstanden werden, damit wir nichts "Verbotenes" anrichten können, ähnlich dem Hexenschuß, der schlagartig - meist die Ehefrau - überfällt, wenn der Haussegen einmal sehr schief hängt. Dann kann sie sich vor totaler Muskelverkrampfung plötzlich nicht mehr rühren statt dem Ehemann eine herunterzuhauen. Diese Reaktionen gehören zur Hysterischen Struktur als Somatisierung psychischer Konflikte. Ich sah als Kind mehrmals, wie ein Hund, der Strafe erwartete, den Kranken Mann spielte und auf drei Beinen humpelte!

Als letztes sei noch ein Beispiel für die Abwehr der eigenen "Kleinheit" durch Primären Narzißmus gebracht: Das Mittelband zeigt, wie klein sich der Schreiber vorkommt, die enorm überhöhte Majuskel seinen frustrierten Rollenanspruch, der äußerlich nicht befriedigt werden kann. Andernfalls hätte er es ja nicht nötig, in dieser Form auf sich aufmerksam zu machen.

Die Zahl der Abwehrbeispiele in Handschriften ließe sich beliebig vermehren. Wie sieht aber die Realität aus, wenn sich ein defektes Ich windet und dreht, um der Konfrontation mit sich selbst zu entgehen? Hierzu seien aus der Presse einige Beispiele gebracht: Ich erinnere zunächst an den in Deutschland sehr bekannten Fall des Dr.Scholl von 1985/86 , politischer Spitzenfunktionär , der wegen seines weit überzogenen Lebensstandards (= "Flucht in die Grandiosität") einen Raubüberfall auf ein Juweliergeschäft in Baden-Baden verübt hatte und nun vor Gericht sämtliche Register zog, um nicht verurteilt zu werden und dabei bis zum Schluß vor keinerlei Lügen zurückscheute. Hier und im nächsten Fall ist ein erschütternder Mangel an Unrechtsbewußtsein sichtbar, der auf eine Primärstörung hinweist.

Mit ähnlichen Abwehrmethoden "arbeitete" der ehemalige Präsident der Badischen Gebäudebrandversicherung in Karlsruhe, Hubertus Zuber, der sich 1985/86 vor Gericht wegen Betrugs und Anderem verantworten mußte. Hierzu aus der Presse: "Wenn ein Angeklagter je wegen Verdunkelungsgefahr in Untersuchungshaft gehört hätte, sagte der Richter, so wäre es Zuber gewesen". Der ehemalige Spitzenbeamte habe zu Urkundenfälschungen, Lügen und Zeugenbeeinflussung etc. gegriffen. Daß Zuber Geständnisse im Prozeß immer erst dann abgelegt habe, wenn die Beweislast erdrückend geworden sei, habe nicht zu seiner Glaubwürdigkeit beigetragen: "Er bevorzugte den Angriff, die Flucht nach vorn, ist rasch zu Lügen bereit und handelt nach dem Motto 'Frechheit siegt'." - Der Richter erlitt im Verlaufe des Prozesses einen Herzinfarkt...

Eine andere Abwehrform erlebte man bei einem 18-jährigen Schüler, der seine Großmutter umgebracht hatte: Acht Stiche mit dem Küchenmesser, ein letzter Schnitt durch die Kehle.-Er war immer picobello gekleidet, zugeknöpft auch innerlich bis obenhin. Zuhause in seiner kleinen Wohnung hatte er drei- bis viermal am Tage Staub gesaugt, "weil jeder Fussel zu stören begann." - Der 18-Jährige braucht die Ordnung und Sauberkeit. Es geht ihm, wie er sagt, "um das vollkommene Bild in der Kleidung". An starren Regeln und Prinzipien hält er sich fest, hinter einer Fassade muß er sich schützen, mit einer Mauer gegen die Angst vor dem, was er "an chaotischen Impulsen" in sich fühlt.

In allen Fällen war die Abwehrfront fast dicht und sie spielten nach außen den untadeligen "Ehrenmann" bzw. den "Saubermann". Wer dies aber derart betont, kann seine "Schattenseite" nicht annehmen. Da die Täter in den ersten Fällen besonders geschickte Schauspieler waren, täuschten sie ihre Umgebung lange Zeit, bis ihr Kartenhaus, ihre Lebenslüge zusammenbrach. - Aber auch für jeden Be-urteiler gilt: Ich kann (wegen meines Blinden Flecks) in einer Handschrift nur diejenigen Probleme erkennen, die ich auch bei mir selber zulassen kann.

Dr.phil.Christian Dettweiler, Psychoanalytiker und Psychotherapeut, gepr. Schriftpsychologe DGV. Erlenweg 14, D-7000 Stuttgart 70.

Fritz K.H.Stäter, Ina Kapp, Frankfurt/M.-Höchst:

Angst und Unfreiheit, die eigene Unsicherheit verbergen zu müssen.

Die Menschheit hat im Laufe ihrer Entwicklung 3 Denksysteme oder Weltanschauungen hervorgebracht: Die mythologisch-animistische, die religiöse und die wissenschaftliche Weltanschauung, womit sie sich eine verstehbare, erklärbare Welt schuf, um nicht mehr so verunsichert und hilflos in dieser Welt sein zu müssen.

Denn was man benennt, sich vertraut macht, sich bemächtigt, flößt Sicherheit ein und macht angstfrei. In allen uns bekannten Kulturen wurden Systeme, Verfahren und Riten ersonnen und über Zauberei und Magie mit Ritualen gehandhabt, um Herr über das ganze Geschehen zu werden und zu sein. Mit Allmachtsgefühlen, in denen die Geister und Dämonen doch letztlich die Projektionen der eigenen Gefühlsregungen sind, personifizierten sich die Affekte: Sie wurden nach außen projiziert und bevölkerten so die Welt mit guten und bösen Geistern, mit denen man natürlich gut umgehen lernen mußte - wie wahr!

Alles Unglück der Welt, so lehrt die jüdische Kabbala, stamme aus ein paar Schreibfehlern, die sich bei der Abfassung der Bibel eingeschlichen haben. Die Schriftgelehrten würden über Jahrtausende nichts anderes versuchen, als den ursprünglichen Sinn dieser verdorbenen Stellen zu deuten. Sie wollten damit die Welt ein wenig zuverlässiger machen.

1. Die mythologisch-magische Welt mit Zauber aller Art für den Regen, die Jagd, die Fruchtbarkeit: Es bestand noch eine starke Übereinstimmung zwischen den Handlungen und den zu erwartenden Wirkungen, immer in der Nachahmung dessen, was herbeigesehnt und gewünscht wurde.

2. Die religiöse Welt: Hier wurde das jederzeit Bewirkenkönnende an die Götter abgetreten. Jetzt gibt es keinen Zauber mehr, sondern Bittgänge in Gotteshäusern. Der Regen wurde erfleht, herbeigesehnt, erbeten. Der Mensch versuchte dabei nur noch durch allerlei Verhalten die Götter für seine Zwecke zu beeinflussen, nach seinen Wünschen zu lenken oder günstig zu stimmen, oder er wollte nur auf sich aufmerksam machen.

3. Die wissenschaftliche Welt: Die religiöse Welt der Gebete und Rituale wurde aufgegeben zugunsten einer alles erforschenden, alles aufdeckenden Methode. Der Mensch vertraute auf seinen Menschenverstand, der alles ergründen und beweisen kann. Der Mensch hat im ausgehenden Mittelater Gott soweit wegtranszendiert, daß er ihn erforschen konnte. In der Renaissance begann er die Welt wissenschaftlich zu determinieren.

Das waren alles Versuche, in dieser Welt angstfrei zu leben. Nun müssen wir aber erkennen, daß wir Menschen immer in einem Spannungsfeld leben. Unser Bewußtsein zeigt uns ständig Konflikte auf, sodaß wir uns auch ständig entscheiden müssen. Wenn wir auf eine Sache verzichten, so können wir dafür eine andere Sache verwirklichen, denn es kommt nicht darauf an, daß der Mensch in einer problem- und konfliktfreien Welt (= unser "Kinderparadies") lebt, sondern daß er fähig ist oder durch die "Entwicklungshilfe" seiner Eltern oder sonstigen Erzieher dazu befähigt wird, mit Konflikten zu leben und fertig zu werden.

Hier kennen wir die perfekte Anpassung an Normen und Leitbilder, den Persona-Typ mit dem Verlust an Autonomie (die er nie besaß!), aber auch mit dem Gewinn, daß man von nun an genau weiß, wie der Hase läuft: Es gibt nur eine richtige Lösung, alles wird grundsätzlich "gelöst", prinzipiell. Gerade bei uns in Deutschland ist das so: Verkehrsampeln und -Schilder in überreicher Zahl, die Stadtplanung als kategorischer Imperativ. In der Religion kennen wir den Rosenkranzbeter, die Rituale, den mechanisch ablaufenden Singsang ohne innere Beteiligung mit allen seinen Schein-Sicherheiten.

Der Mensch muß aber sein eigenes Da-Sein als Selbsterhaltung und Selbstsicherung in die eigene Verfügung nehmen. Auch das Bestreben, dem Anderen überlegen zu sein, steht in engem Zusammenhang mit der Selbsterhaltung. Hier hat der Einzelne oft ein reiches Repertoire an Verhaltensweisen zur Verfügung: Kraft, Intelligenz, Schnelligkeit, Verschlagenheit, List, Täuschenkönnen, Ausdauer, Geltungssucht,Flucht, Maske, Mimikry, Demut, Bescheidenheit, Unterordnung, Auftrumpfen und Begabungen - nicht zuletzt auch Krankheiten, denn durch Krankheiten kann man vieles erreichen: Zuwendung, Anteilnahme, Krankengeld, Freizeit. Man kann sich auch aus den Problemen herausstehlen durch oder mit dem Tod. Das kann offen oder verschlüsselt gezeigt werden, doch hinter der Verschlüsselung steht viel Not und Angst, viel Selbstschutz oder Grandiosität, um den eigenen Unwert nicht ertragen zu müssen.

Weil die Realität so unausweichbar zerstörerisch sein kann (Tschernobyl), kann sich nicht Jeder vollen Herzens öffnen. Die Menschen sind "kurzatmiger" geworden und viele müssen sich verstecken, verstellen und absichern, weil sie so nicht leben können. Sie fühlen sich fremd in dieser Welt, die immer unverständlicher für sie wird, je mehr die Wissenschaft mit immer neuen Entdeckungen aufwartet. Die Vielgestaltigkeit unserer Welt ist nicht mehr verstehbar und verkraftbar. Jeder deutet, deutet fehl, interpretiert und sieht Richtiges mit seinen Möglichkeiten, mit seinem Vermögen und oft auch Unvermögen. In den Handschriften sehen wir, wie es Jeder "kann" oder versucht, gekonnt bewältigt, verunsichert, virtuos beherrscht oder blockiert, weil nichts mehr zugelassen werden kann, eingeschient lebt, sich absichert mit spontanen Ausfällen.: Ich kann nicht, der Andere muß die Anpassung bringen.

Seit sich das Leben mit der Nahrungssuche auf den Weg gemacht hat, fing das ganze Dilemma an. Noch als Pflanze mit der Photo-Synthese im Prae-Cambrium hatte jedes Individuum mit sich selbst zu tun, aber mit der Fähigkeit der Fortbewegung begann es auf dieser Welt problematisch zu werden. Die Ausbeutung wurde zum Über- oder Unterlegensein. Das menschliche Leben wurde zu einer reinen Nerven-Existenz. Wir alle leiden am Bewußtsein, alles muß gedanklich irgendwie gerechtfertigt werden, alles, aber auch alles, weil wir voller Schuldgefühle sind, was vielleicht ein Erbteil der frühen Lebensformen ist: Die Strafe, der Tod, Geburt, Krieg, Frieden, Wohlstand, Armut usw. - Daher ist der Mensch auch ein Grenzüberschreiter geworden, gestaltungssüchtig, ein Umformer, ein Unzufriedener, ein Daseinsentwerfer. Wir kennen den Asketen, den Gottsucher, die schöne Seele des 18. Jahrhunderts, die Zeit der Dichter und Denker. Immer und zu allererst ist der Mensch ein Daseinsentwerfer, um die Angst des Ausgeliefertseins zu überwinden. Der Mensch - sagt SARTRE - ist verurteilt, frei zu sein.

Es geht um Verunsicherungen, die zugelassen werden können, um Störbarkeiten, mit denen man umgehen kann, die man kontrollieren kann, an denen man arbeiten kann und die kreativ machen, aber nicht um verdrängen oder projizieren und die Umwelt damit belasten oder bevölkern. Es geht darum, die Realität anzunehmen, die eigene Störbarkeit mit Zweifel und Irritation einzukreisen und mit aller Offenheit für Veränderungen zu bearbeiten.

Wir bringen hier 12 Fälle aus der psychotherapeutischen Praxis mit Schriften, WARTEGG-Zeichentest, teilweise auch mit Baum-Test. Es sind teils fertige, teils abgebrochene oder noch laufende Fälle, die wir Ihnen vorstellen möchten, um zu sehen und zu zeigen, wie diese Menschen sich im Leben zurechtfinden können - oder auch nicht.

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Falldarstellungen:

Fall 1:

Beruf: Journalistin, Politikerin, gescheitertes Jurastudium

Alter: 44 Jahre

Bewußter Konflikt: Schwere Depressionen, tagelang im Bett geblieben, unfähig, die Kinder zu versorgen, hatte Angst, in der Psychiatrie zu landen, kam nicht an sich heran, fühlte sich als Graue Maus.

Biographie: Verheiratet, 3 Kinder, Mann Jurist bei einer Bank. Der Mann entwertet sie permanent. Mutter adlig, starb in der Psychiatrie, als sie 15 Jahre alt war. Vater Politiker (bekannte Persönlichkeit im Nordd. Raum) starb an Krebs, als sie 18 Jahre alt war. Sie wuchs bei Verwandten auf dem Lande auf. Der Ehemann sollte sie retten, aber er heiratete eine Frau mit u.a. einem Karton voller ungeordneter Bankauszüge, die er ordnen mußte. Sie wollte äußere "Wichtigkeit", durch den äußeren Rahmen über Andere, nicht durch eigene Leistung. Sie litt darunter, daß er nur ein Kleiner Fisch war (ihr Vater dagegen "großartig"). Alles mußte bei ihr "großartig" sein, die Adresse, die Wohnung, die Freunde, die Analytikerin.
Im Verlaufe der Analyse trennte sie sich von ihrem Manne und ließ sich dann scheiden. Die Kinder blieben bei ihr, sie nahm ihre Mutterrolle an, schrieb für verschiedene Zeitungen und machte sich in der Politik einen Namen.

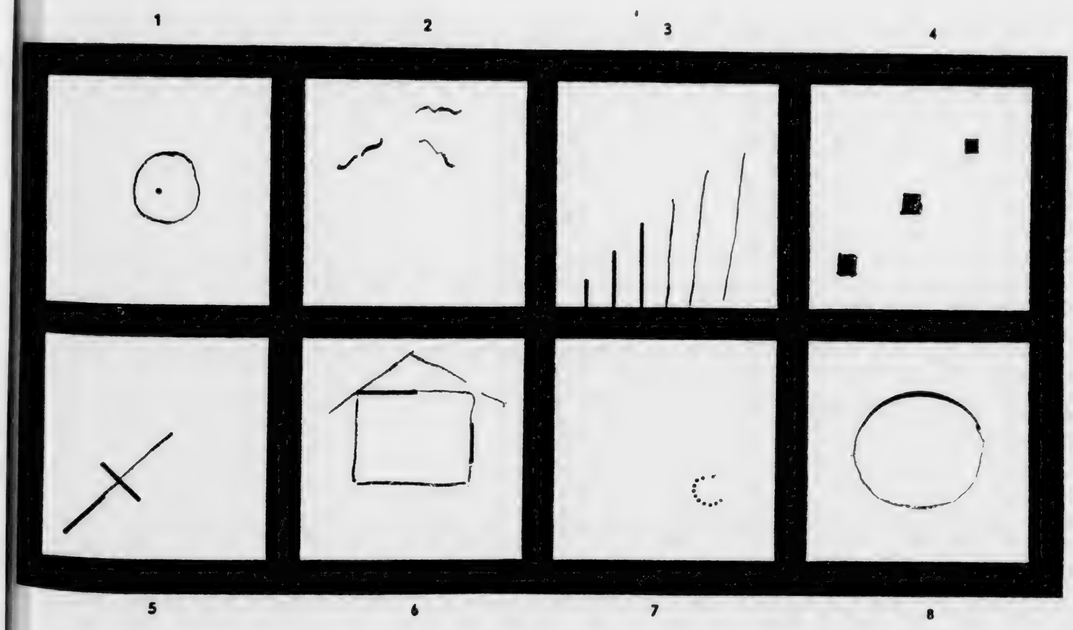
Schrift: z.T. großes Mitelband, zerbrochene Buchstaben (Spaltung), Vereinzelungen. Primäre Persona, starre Formungen, durchgeschliffene Girlanden als Selbstschutz, Verunklarungen. Großartigkeit (als Depressionsabwehr) wird zelebriert und dargestellt, aber nicht durchgehalten. Sie fällt immer wieder ab. Steillage als rationale Selbstkontrolle. Schlechte frühkindliche Erfahrungen sind später überbaut worden, brechen aber immer wieder durch. Keine Selbstsicherheit, immer wieder Angstdurchbrüche.

WARTEGG-Zeichentest:

1. ICH im starren, unzugänglichen Kreis. Größe und Leere zugleich.
2. Kann angesprochen wohl mitschwingen, aber nur reaktiv, nicht aktiv.
3. Leerer Ehrgeiz ohne Zielorientierung.
4. Leere Wiederholung, kann ihre Probleme nicht annehmen.
5. Aggression vorhanden, aber in der Schrift Spaltung.
6. Haus ohne Leben, ohne Fenster und Türe, Rückzug in sich selbst.
7. Die "Zärtlichkeit" wird hier nur mühsam um 2 Punkte erweitert.
8. Mond als nächtliche Geborgenheit, er ist aber ein kahler, kalter Geselle.

Baum-Test: Leerer kahler Baum, wie tot, keine Stabilisierung. Viel Antrieb und leidliche rationale Intelligenz, aber ohne genügenden Realitätsbezug.

Anfang nächsten Woche bin ich mit dem Kinden verreist und möchte die Mittwochstunde absagen (14.10.)
wegen der Montagstunde kann ich mich



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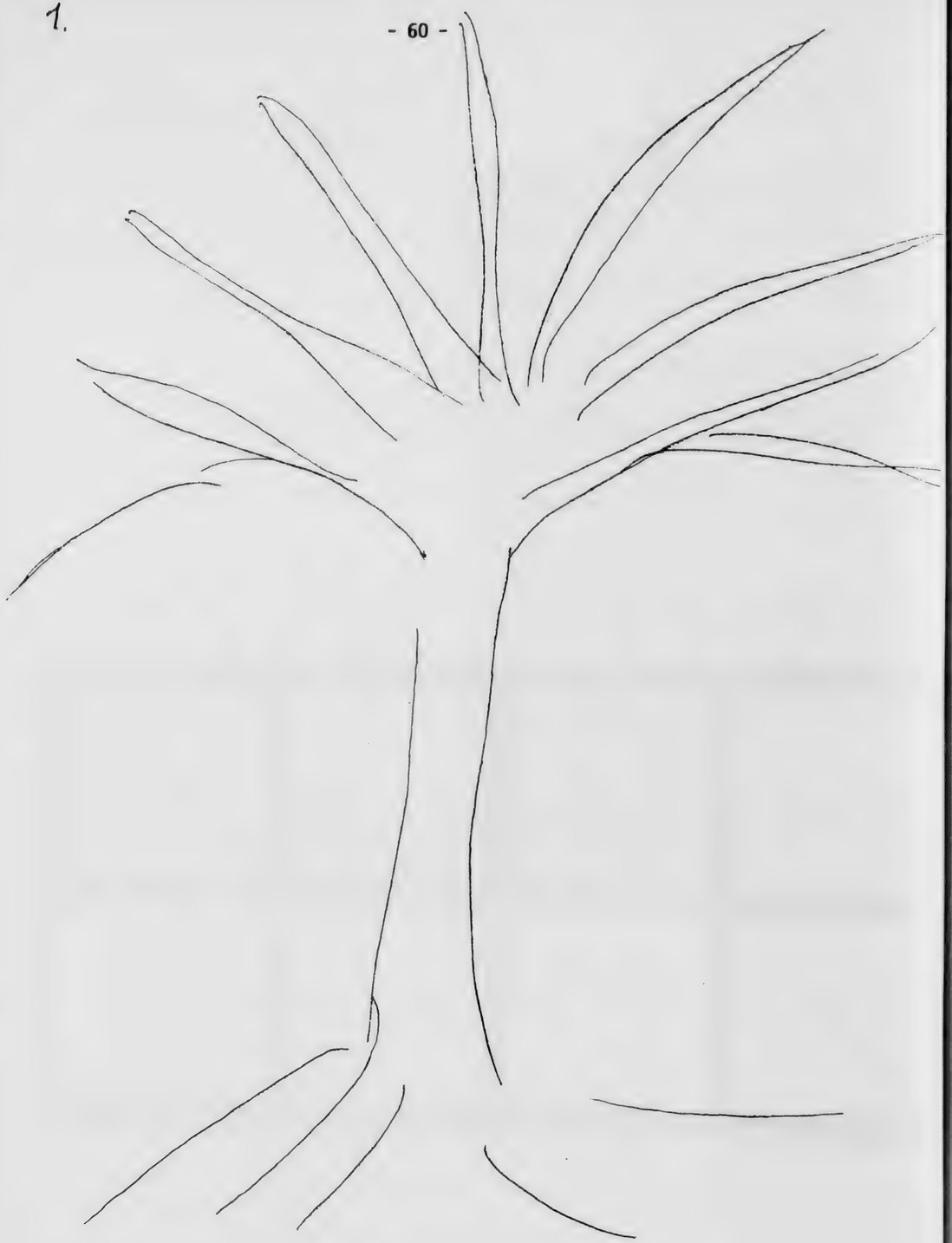

Fall 2:

Beruf: Logopädin

Alter: 28 Jahre

Bewußter Konflikt: Sie kam wegen Schüttelfrost, Durchfällen, fühlte sich immer schwach, lahm und entkräftet und mußte mehrfach in Krankenhäuser eingewiesen werden. Dort riet man ihr, sie solle etwas mehr für sich tun.

Biographie: Einziges Kind, Mutter Falsches Selbst, brauchte jeden Tag 2-3 Stunden, um sich zurecht zu machen. Vaterbeziehung solange gut, wie sie jungenhafte Identität hatte. Als sie Mädchen sein wollte, wurde sie entwertet. Vater war SS-Mann gewesen.

Freund: Arzt, entwertete sie wie der Vater.

Eine sehr hübsche mädchenhafte Frau, fast niedlich. Trug anfangs immer Hosen, im Verlauf der Analyse auch Röcke. Setzte sich vom Freund ab, machte dann alleine Urlaub (bekam Schuppenflechte als Charakterpanzer, übertriebene Abwehr).

Wechselte mehrfach die Stelle, suchte ein besseres Arbeitsklima, arbeitet jetzt viel mit Kindern im Krankenhaus. Vorher keine richtige Einstellung zur Arbeit gefunden. Ihr war ja sowieso damals alles wurst, sie las am Arbeitsplatz Zeitungen und schlug damit die Zeit tot.

Trotz Terror des Freundes setzte sie sich nach und nach von ihm ab und wollte sich ganz von ihm trennen. Danach besserte sich das Verhältnis, sie zogen wieder zusammen, der Freund hält jetzt zu ihr, sie wollen nun heiraten.

Schrift:

Schlechte Koordinierung, Binnenlücken, Scheinanpassung, Ligaturen als Abwehr, Unsicherheiten in der Formung, Spiegelungen, Sprödigkeit wie zerbrechliches Glas, Kränkbarkeit, einwärts gekrümmte Schlußzüge, Formzerfall und Gewolltheiten, Verunklarungen, Doppelbögen, Äußerungshemmungen, Verweigerungen.

WARTEGG-Zeichentest:

1. Geborgenheit von Wind und Wetter abhängig, diffuses Schutzbedürfnis
2. Aktivitäten gesteuert
3. Freund fremd, ohne Bezug zu ihm (Rückansicht)
4. Abwehr der Problematik
5. Spiegelbilder (Mutter Falsches Selbst!), Schizophrenieverdacht
6. Ich-Punkt als Auge eines Kläffers mit drohend erhobenem Schwanz
7. Abstrakte Splitter: Schizophrene Spaltung (Mutter Falsches Selbst!).
8. Weiche Wolle als Zartheitsbedürfnis. Wärmende Zuwendung möglich.

2. ich über das lapidare "ganz gut" und den resignierenden Gesichtsausdruck meines Gegenübers. Es war offensichtlich, daß es der Situation gerne aus dem Weg gegangen wäre, und meine Initiative ihm jetzt lästig war. Ich wollte aus seine weiteren Floskeln zwingen, schwieg ihn wortlos lächelnd, etwas traurig verstimmt, an und verabschiedete mich. Einige Minuten blieb ich noch stehen, fragte mich wo er jetzt wohl wohne und ob er hier jetzt öfter anzutreffen wäre. Als ich mich umsah war er fort, und ich ärgerte mich ein wenig über sein Desinteresse.

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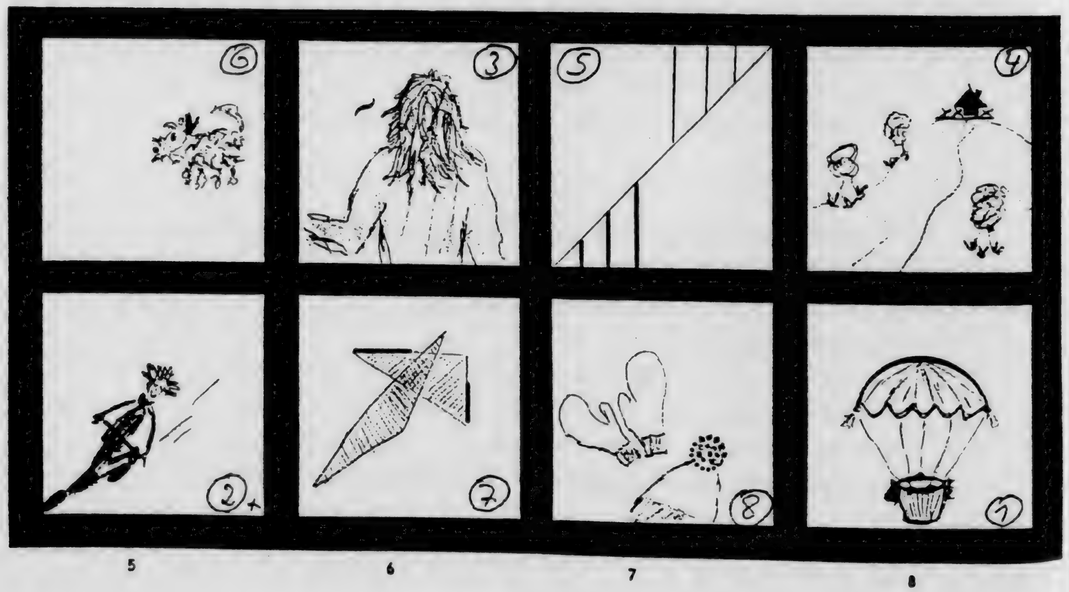


Fall 3:

Beruf: Lehrer, Konrektor

Alter: 54 Jahre

Bewußter Konflikt: Er mußte ständig für seine depressive Frau da sein, Erfüllungsgehilfe sein, sodaß er zuletzt nicht mehr wußte, wer er war. Er fühlte sich als Werkzeug permanent mißbraucht, hatte kein Gefühl mehr für sich. Wechselnde psychosomatische Erkrankungen, dabei eigene Unpäßlichkeiten übergehend: Es ist nicht so schlimm, wollte es selbst nicht wahrhaben. Er mußte ja immer stabil sein. Will sich jetzt befreien, mehr "Kälte" entwickeln.

Biographie: Verheiratet, einziger Sohn, keine Kinder.Mußte schon als 13-Jähriger nach dem Krieg für seine Eltern wie ein vollwertiger Erwachsener beim Hausbau mithelfen, immer da sein. Er mußte immer stabil sein, damals für die Eltern, heute für die Frau. Mußte gegen seinen Willen eine Banklehre mitmachen, tat es mit dem Verstand, im Gefühl Pfadfinder, innerlich gespalten, unvereinbar nebeneinander.

Später Abitur nachgeholt, Lehrerstudium. Kirchliche Identität, übernahm in der Kathol.Kirche Ämter, Kirchenvorsteher, mußte ja stabil sein. - Sportlich guter Abfahrtsläufer. Jetzt wieder gute Naturerlebnisse wie früher als Kind. Kann gut disponieren, einteilen, mit Geld umgehen. Frau droht auf die fortschreitenden Änderungen mit Selbstmord, aus dem Fenster springen, soll alles so bleiben wie es war.

Schrift: Verzicht auf Selbstentfaltung. Pflichterfüllung, äußerliches Wohlverhalten (Spaltung in den kleinen d!). Deckzüge und Löffel-e (Zwangsanteil) als Triebkontrolle mit unzureichenden Mitteln, immer wieder Durchbrüche. Hält sich zurück. Kann Höhen und Tiefen schlecht ertragen, sie mobilisieren in ihm immer wieder Angst, was seine Kontrollen wiederum vermehrt. Vereinzelt Kontrollzeichen.

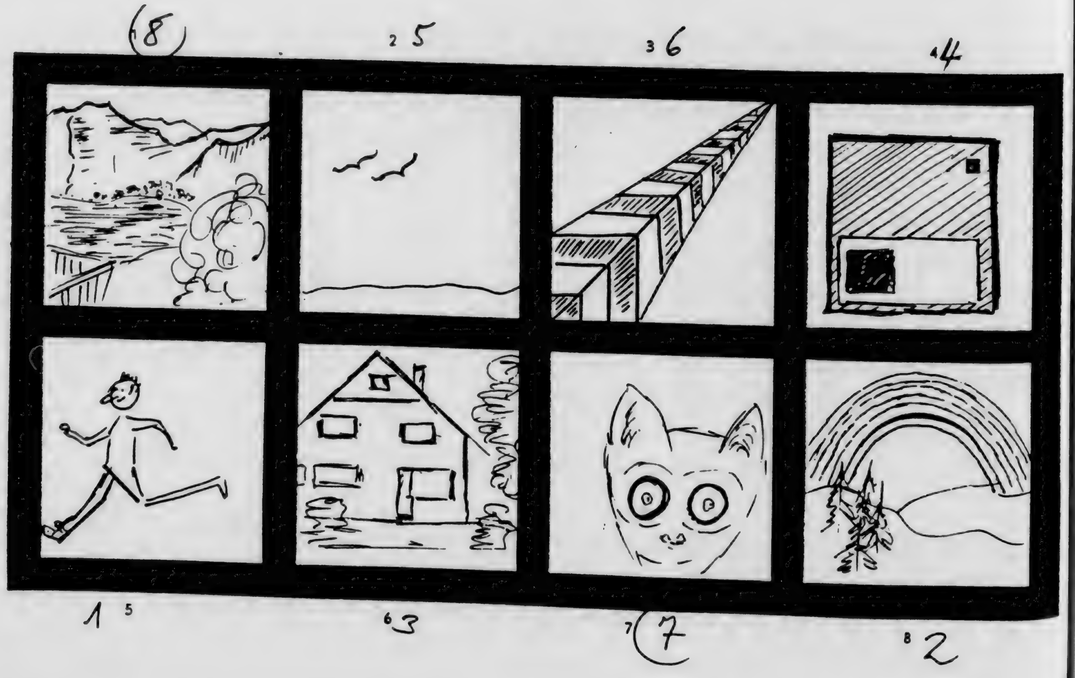
WARTEGG-Zeichentest:

1. Der Aggressionsdruck wird mit Aktivität aufgefangen
2. Geborgenheit unter einem Regenbogen ist wenig tragfähig
3. Hausbau als stabilisierender Faktor, zwar durch Arbeit überfordert, aber angstfreier
4. Probleme werden nur rationalisiert, aber nicht gelöst
5. Der Gleichklang macht angstfrei
6. Leistung als Schwellenangst. Ämterhäufung gibt aber keine echte Sicherheit!
7. Sich emotional auf etwas einzulassen ist gefährlich! Lemurenaugen.
8. Der ICH-Punkt geht vollkommen in der Umwelt auf, keine Identität, nur nicht auffallen! Sein Wert muß gesucht und gefunden werden, passive Erwartung.

3. diese Gruppe reihe jünger Leute, die Urlaub machten schon fast wie 50-jährige. - Eigentlich roch es aber nach Schnee. Das Licht - die Berge waren da, - wie gestern -. Eine Zeit mit vielen, nachhaltigen Eindrücken.

Das waren die Jahre des Selbständig-werdens, des Erprobens. Wie intensiv habe ich die Berge, den Schnee genossen, konnte ich eintauchen, verschmelzen mit der Landschaft, schauen, schauen, hören, spüren und immer Skifahren, immer neu, einmalig. - vertraut mit jeder Bodenwelle des Bergs und trotzdem die Erfahrung des Einswerdens damit dem Berg, dem Schnee. Und dann die vielen Farben

3.



Fall 4:

Beruf: Abgebrochene Oberschule, abgebrochene Ziergärtnerlehre

Alter: 20 Jahre

Bewußter Konflikt: Starke Angstzustände, Depersonalisation, ins All schwebend, sich auflösend. Kein Gefühl, wer er ist. Fühlt sich dauernd bedrängt, verbarrikadiert sich, schließt sich nach außen ab und ein, will immer absolute Ruhe. Kein Leben mehr, nur noch Stille.
Ein kleines Männchen unterdrückt ihn, er ist ihm machtlos ausgeliefert, kann sich nicht wehren, kann nicht mehr wachsen. Angst, daß über ihn verfügt wird. In menschlicher Atmosphäre angstfrei. Kaum hat er sich aber etwas aufgebaut, fällt alles wieder zusammen. Kann weder Leistungserwartungen noch irgendeinen Druck ertragen. Fühlt sich total offen und ohne Schutz und Abwehr. Egal, was er tut, er kommt immer zwischen alle Stühle zu sitzen.

Biographie: Einziger Sohn, beide Eltern Lehrer. Sie können nicht miteinander auskommen, viel Gleichgültigkeit oder Streit und Abwertungen. Ist krank geschrieben, will aber nicht zum Vertrauensarzt gehen. Dadurch Verlust des Krankengeldes. Die Eltern geben vor, helfen zu wollen, lassen ihn dann aber wegen wichtiger Termine sitzen.

Schrift: Stark reduzierte Schrift, sehr schwaches, kleines Mittelband, Oberlängenbetonung mehr als stabilisierender Faktor, verzweifelter Versuch von Präzision, Halt im Rationalen suchend. Keine Stabilität im Vitalbereich,verkümmerte Unterlängen, verkrampfte Schrift, sehr störbar und verunsicherbar. Fühlt sich permanent überfordert, ohne Widerstand leisten zu können, kann sich nicht wehren. Mangel an Ausdauer, aufgeregt, empfindlich, kränkbar.

WARTEGG-Zeichentest: Der Test ist mit Farbstiften gezeichnet worden!

1. Das Ich muß tief im Tunnel Schutz suchen, von der Außenwelt isoliert
2. Gefährlicher Vogel mit Wutfedern. Gefahren werden schon da erlebt, wo sie noch keine sind
3. Kein Ehrgeiz, aber schweres Identitätsproblem
4. Schwerefeld mit rationalen Problemlösungsversuchen, die am seidenen Faden hängen.
5. Sein Herz wird von beiden Eltern (Vater wie Mutter) zerbrochen und gewaltsam zusammengepreßt
6. Die Familie zeigt nach außen eine Heile Welt, ist aber desintegriert
7. Diffuse Zärtlichkeitswünsche, die nicht realisiert werden können
8. Keine echte Geborgenheit. Der drohende Aufpasserblick, dem nichts verborgen bleibt, bietet nur eine angstmachende "Geborgenheit"

Schrift des Vaters:

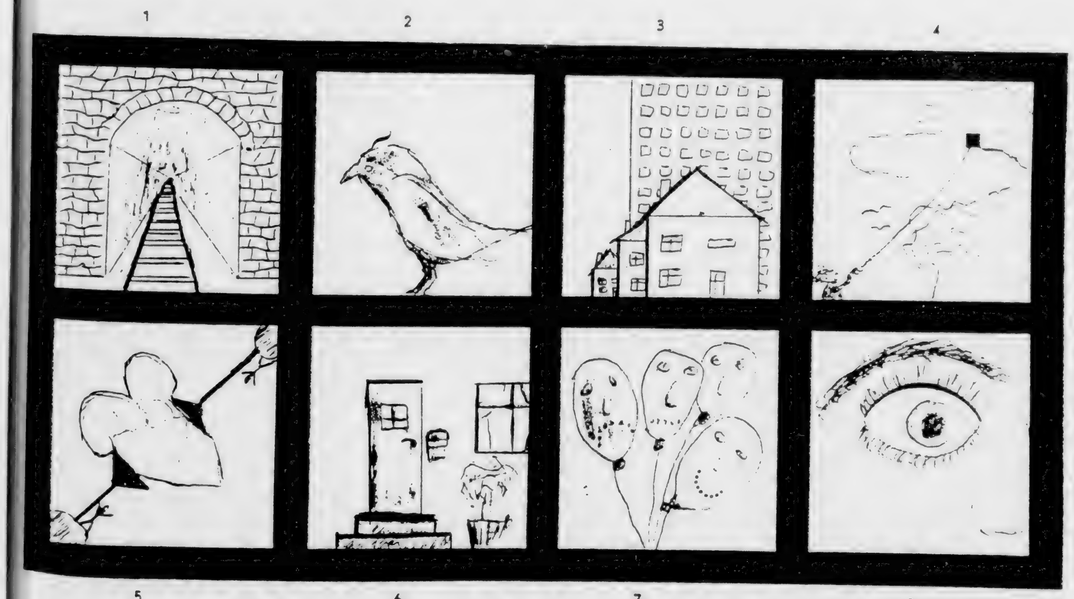
Leider nur eine Adresse, kein geschriebener fortlaufender Text. Einzelne Druckbuchstaben, die auf die Hysterische Struktur hinweisen. Selbstgewählte Abweichungen von der Norm. Ausweichen vor den Höhen und Tiefen des Lebens, überhöhtes Selbstgefühl nur zur Schau getragen, innerlich unsicher. Weil er allen nur den Großen Mann vorspielt, kann er keinen verläßlichen Rückhalt geben und der Sohn kann sich auch nicht mit ihm identifizieren.

Schrift der Mutter:

Ebenfalls Hysterische Struktur, Scheinanpassung. Dominante, zum Teil durchgeschliffene Arkaden (Ringelarkaden, Unaufrichtigkeit). Sie kann nur hintenherum und heimlich etwas erreichen. Nach außen Wohlverhalten, angepaßt, aber keine Identität, nur eine leere äußere konventionelle Rolle ("so ist man"). Bindungs- und Entscheidungsunsicher. Sie führt den Sohn dauernd hinter das Licht (täuscht ihn), der sich dadurch permanent überfordert fühlt und sich auch mit ihr nicht identizieren kann. Scheinaufrichtigkeit, beträchtliche Kühle, keine Schuldgefühle.

Mit diesen widersprüchlichen Eltern kann sich der Sohn beim besten Willen nicht identifizieren und mußte an allem verzagen, weil Jeder ihn anders haben wollte, als er war. Ihm fehlte jegliche "Entwicklungshilfe" von diesen Eltern, die Beide nur von ihm forderten, aber nicht gaben, jedoch nach außen eine Idylle vorspielen wollten (Wartegg-Test).

Irgendetwas war mit meiner in die Realität zurück
bei einer Stunde sagte mir, dass ich zu weit
gefahren war. Und jetzt wusste ich, wohin ich
wollte. Ich schäme mich für meine Dummheit.
Sie jetzt treibt mich die Verzweiflung zu einem
Menschen, den ich lange nicht mehr gesehen habe.
Es ist schwer, und die Klingel zu drücken, aber
sie ist da, macht die Tür auf, bittet mir Platz an
Es folgen Gespräche, viele Themen, Erwachen tut gut.
Es geht es eine ganze Weile. Ich fühle mich befreit,
und fahre nach Hause, mit dem Wissen, dass es
noch wahre Menschen gibt.



ZU 4. VATER

An Frau J. Kapp
Butzbacher Str. 44
6000 Frankf. o. Main 60

ZU 4. MUTTER

Ihr Brief vom 8.8.86 und die Zeilen von uns haben sich leider überschnitten.

Wir versichern Ihnen, daß die Gesundung unseres Sohnes meine, Hannes und meine einzige Wunsch ist und wir alles tun wollen was ihm irgendwie helfen kann.

Wir glauben, daß wir für Frank „Eltern" waren und sind, die immer und in jeder Lage für ihn sorgen und da sind. Frank weiß, daß das keine leeren Worte sind. Wir wissen auch, daß wir manches falsch gemacht haben oder falsch verstanden wurden

Fall 5:

Beruf: Journalist, während der Analyse Psychologie-Studium, jetzt Dipl.Psychologe. Alter: 37 Jahre.

Bewußter Konflikt: Der Alkoholfürsorger schlug Psychotherapie vor. War 20.-30. Lebensjahr Alkoholiker, von Freundin und Fürsorger zwischen 30.-33. Lebensjahr trocken gemacht worden ohne Rückfall. Ab 33 Jahre Analyse. Die Sucht hat sich jetzt verlagert auf: Rauchen, literweise Kaffee und Sprudelwasser in Mengen. Wollte sich immer erschießen. Arbeitet roboterhaft wie eine Maschine, immer überarbeitet, Kontaktabbrüche bei Überlastung.

Biographie:

Vaterlos aufgewachsen, Mutter mußte arbeiten, Nachkriegsentbehrungen. Arbeitete schon sehr früh als Journalist und renommierte mit "Psychologie-Studium", machte sich älter, als er war. Freundin wollte keinen Journalisten, sollte lieber Psychologe sein. Erster Freund der Mutter war Psychologe. Von Freundin getrennt, Psychologie-Studium nachgeholt. Anfängliches Renommieren später durch echte Leistung ersetzt. Neben fester Freundin immer mehr andere Freundinnen, brach die Beziehung aber stets bald wieder ab.

Nahm während der Analyse intime Beziehungen zu seiner Chefin auf, sagte ihr klar und deutlich, das sei keine Liebe, konnte sich den Problemen stellen, mußte nicht mehr den Kontakt abbrechen. Beziehung zur Chefin blieb freundschaftlich.

Schrift: Kein tragfähiges Mittelband, Flucht vor der eigenen Tiefe in Utopie (starke Oberlängenbetonung), Verkrampfungswinkel, unruhige, ausfahrenmde Züge, Gewolltheiten in der Oberzone, die nicht von der Bewegung getragen werden. Aggressive Schärfen, kraftlose Unterlängen, bleibt aber bei der Sache, hat Ehrgeiz und Phantasie. Viel Imponiergehabe als der Allergrößte weit und breit. Will immer größer sein als er ist, keine psychische Belastbarkeit, Angst und Depressionen werden durch Grandiosität abgewehrt.

WARTEGG-Zeichentest:

1. ICH im Zentrum eines Wurzelgeflechtes, es bewirkt alles und ist doch unsichtbar.
2. Großartiger Ideenproduzent mit Geistes-Blitzen, kettenrauchend.
3. Unheimliches Tier, ev. Gespenst?
4. Gefährlicher Vogel: Probleme angehen kann gefährlich werden, Vorsicht!
5. Aggressionen werden ev. ungefiltert und ungezielt herausgelassen (Dolch)
6. Er kann nicht integrieren (Energieströme)
7. Ein Kerbtier hinterläßt eine zarte Spur im Sand, wenn er nur fein genug ist. Sensible Wahrnehmungsfähigkeit.
8. Keine Geborgenheit. Da lauert ein gefährlicher Alligator, Vorsicht!

5

Ffm, den 3. Dezember 1983

Liebe Frau Kapp,

da ich Ihre gewiß wohlverdiente Wochenendruhe nicht durch chronisches Telefonklingeln stören wollte, schreibe ich Ihnen einfach ein Briefle „von Haus zu Haus".

Anlaß ist folgender: Am Tage des heiligen Nikolaus (Dienstag, 6. Dezember) hat sich bei mir in der Rothschildallee eine Firma angesagt, die im Auftrag der Post ein Telefon installieren wollte. Das Team kommt zwischen 13^{30} und 16 Uhr.

5.

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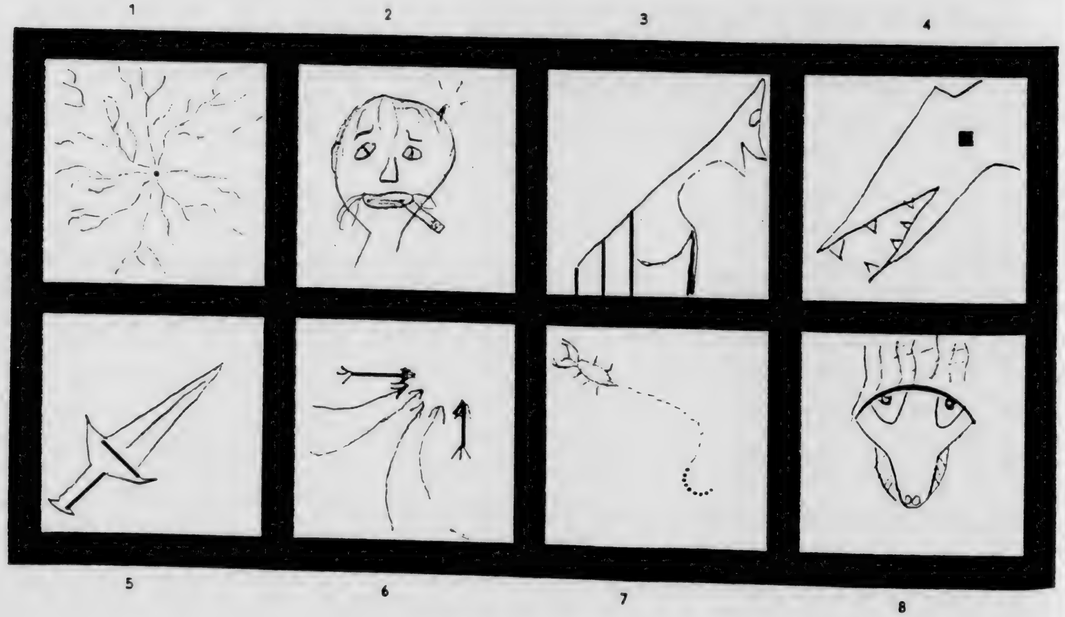

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Fall 6:

Beruf: Sachbearbeiterin beim Finanzamt, Alter 30 Jahre

Bewußter Konflikt: Verlassenheitsgefühle, Tablettenkonsum, mit dem Kopf gegen die Wand rennen. Angst, in die Psychiatrie zu kommen wie die Tante in der Nazizeit (Euthanasie). Anklammern, Verlassenheitsängste, Depressionen.

Biographie: Retardiertes Einzelkind. Verheiratet, 1 Kind, getrennt lebend, Kind beim Manne, sie lebt mit Freund zusammen. Mutter zwanghaft mit religiösen Wahnideen, ließ keine Entwicklung der Tochter zu. - Wollte für ihr Kind keine Verantwortung übernehmen, aber nicht hergeben, nahm es zu sich, gab es dem Vater, nahm es wieder zu sich. Nun soll es der Freund betreuen. Ging mit dem Kind immer zwanghaft um. Konnte selber nie alleine sein, jetzt nach 2 Jahren Therapie angstfrei auch alleine, hat das Kind zusich genommen, macht auch schon Wanderungen ohne den Freund.

Schrift: Nur Fleiß rettet mein Leben, Abwehr von Depressionen durch Aktivität. Mittelband immer wieder zusammenbrechend. Hohes ICH-Ideal (Oberzeichen), Mangel an Standsicherheit, braucht schützende Geborgenheit. Statt Verdrängung Verleugnung, will nichts wahrhaben, weicht aus. Trotz Mühe kein Erfolg, kein Durchblick. Immer Gefühl des Ungenügens, Kontaktschwierigkeiten.

WARTEGG-Zeichentest:

1. ICH abgekapselt im Kreis, unerreichbar
2. Mitschwingen der "Glocke", passiv erleidend. Sachliche Einstellung.
3. Leistung um ihrer selbst willen, keine eigenen Ziele
4. Ihren Problemen wie Wind und Wetter ausgeliefert, nicht bestimmend
5. Scharfe direkte Aggressionen!
6. Aktivität in der Mobilität (viel Unruhe in der Kindheit)
7. Zartheit über die Blume ausgedrückt, mehr gezeigt als gelebt
8. Sucht praktische Geborgenheit, aber Angst vor emotionalem Einlassen

Familie in Tieren: Das ICH als gekrümmter schwacher Wurm nur an, nicht in der Hand des Freundes. Freund starker, aber nicht beschützender Bär. Vater demütiger Hund, der sich ihr zuwendet, was sie nicht merkt. Die Mutter als starke Löwin geht ihren Weg aus der Familie heraus. Ehemann und Kind kommen nicht vor!

Baumtest: Nach dem WITTGENSTEIN-Index hat sie mit 12 Jahren Wunsch nach einem Kind gehabt, der damals nicht zugelassen wurde, aber noch reaktivierbar ist.

Die Äste sind nach rechts gestaut, "zurückhaltend" und wagen sich nicht zu entfalten.

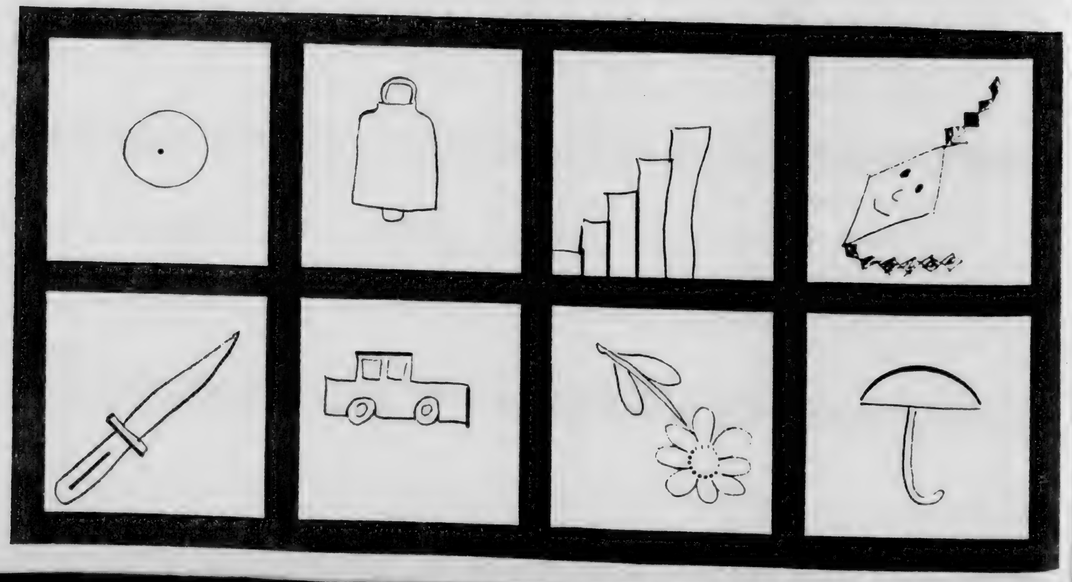
Die Wurzeln stehen unverwurzelt wie auf Zehenspitzen auf dem Boden auf, wenig verfestigt und stabil.

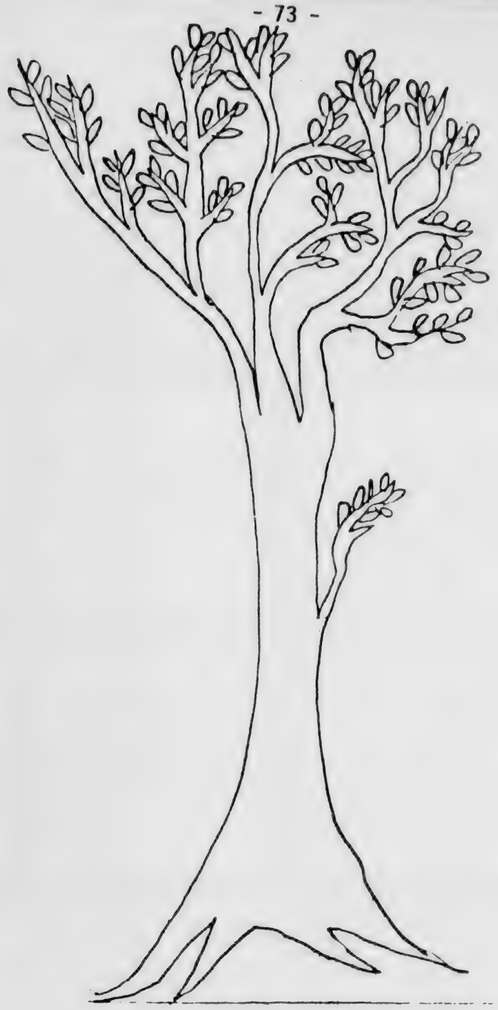
6. Ich denke an die Frau auf dem Bild. Ich denke Sie ist Sekretärin
Ich glaube sie fährt mit ihrem Mann in Urlaub. Beide haben
das gleiche Gepäck.
Ich glaube Sie ist sehr selbständig und selbstbewußt.
Deshalb wird Sie in ihrer Zukunft gut zurechtkommen.
Sie wird weiterhin arbeiten und keine Kinder bekommen.
Wahrscheinlich wird sie recht zufrieden sein.

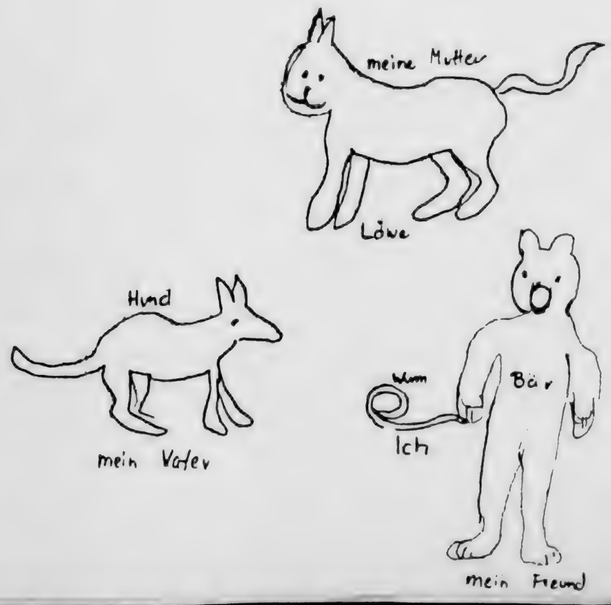
Der Mann telefoniert wahrscheinlich mit einem
Geschäftsfreund. Es sieht nicht wie ein
Privatgespräch aus, auch seine Kleidung
weist auf mich eher dienstlich als privat
Es scheint ein unangenehmes Gespräch gewesen
zu sein. Aber Das verrät mir seine doch ziemlich
entspannte Haltung.

Ohne Geld kein Essen. Ich mußte zur Kommunion oder
und später jeden Sonntag in die Kirche und beichten.
Und ich war selbst. Nicht so wie sie es von mir wollte.
Wie lieb und artig doch manch andere Kinder waren. Die
hatten keine so abgekauten Fingernägel wie ich. Saßen
ruhig in der Kirche und beteten laut, waren ordentlich
als ich.

5.







Fall 7:

Beruf: Studentin (Jura)

Alter: 30 Jahre

Bewußter Konflikt:

Depressive Verstimmungen, schloß sich ein, heruntergelassene Rolläden. Hatte immer sadomasochistische Verhältnisse mit Freunden, erlebte den Unterleib immer durchwühlt und schmerzhaft. Therapie nach einem Jahr abgebrochen.

Biographie:

Verheiratet, getrennt lebend. Mann Jurist, Italiener. Lebte in Italien wie unter einer Glasglocke, deshalb zurück nach Deutschland in die Nähe der Mutter, kleine Wohnung gesucht. Mutter unterstützt sie finanziell, Studium aufgenommen. Ihre Mutter hatte sich frühzeitig von ihrem Vater getrennt. Als Kind konnte sie sich nur an die vielen Freunde ihrer Mutter erinnern. Unehelich geboren, anfangs bei den Großeltern auf dem Lande aufgewachsen, nach der Heirat zu den Eltern gekommen. Sie war eigentlich überall ein unerwünschtes Kind gewesen. Der Vater schlug immer Beide, Mutter und Kind, deshalb die frühe Trennung der Mutter. Ihre Mutter hatte immer Freunde da und ist somit an der gespannten Ehe nicht schuldlos gewesen. In der Therapie schloß sie eine Freundschaft.

Schrift:

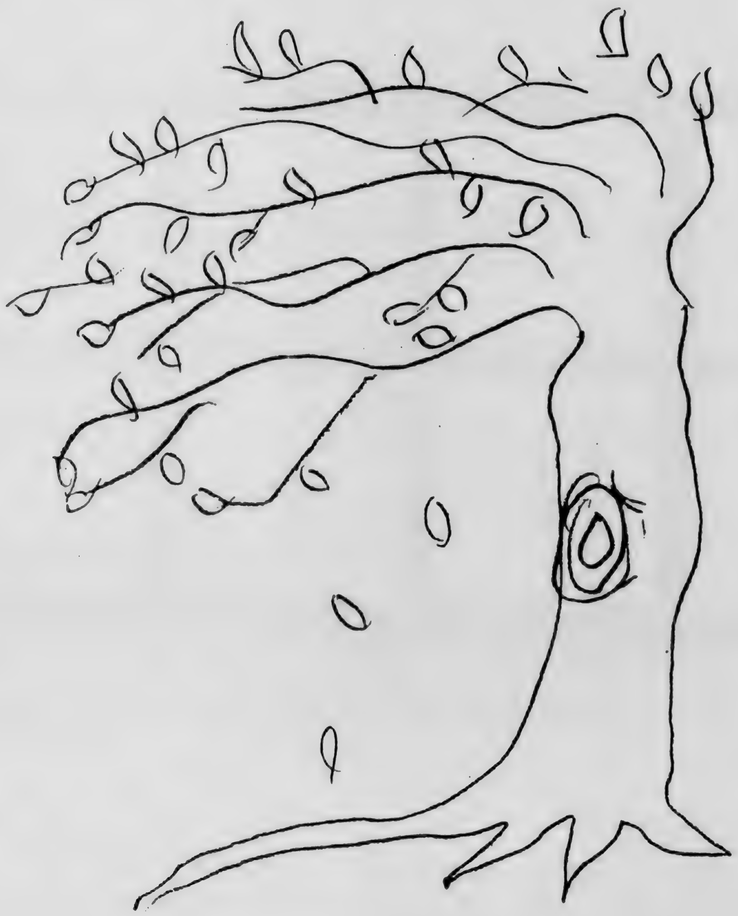
Persona, Zwanghaftes zur Stabilisierung, große (schiz.) Wortabstände, emotional gestört, sich verstecken, sek. Narzißmus, Steilheit bis Übersteilheit als Selbstkontrolle und Gefühlsabwehr, kein tragfähiges Mittelband.

Fing an in meiner mir eigenen Art loszuzeichnen, mich "mystisch" gebend, und dabei auch beweisend wie du dadurch dein gleichgewicht wieder findest. Nun warst du auf deine kosten gekommen und ich wartete auf den einen oder anderen satz, den ich evtl. heraus nehmen konnte, ihn interpretierend und mir vielleicht weiterhelfend. Ob ich dich jedoch

WARTEGG-Zeichentest:

1. Leerer Ehrgeiz ohne Zielorientierung
2. Mond als kahle, kalte "Geborgenheit"
3. Zarte Blume ohne Stengel und Blätter, vergänglich, desintegriert
4. Läßt sich passiv mittreiben
5. Keine Identität zwischen den vielen Fenstern. Hinter dem Fenster ist es problematischer, Probleme werden als solche gesehen
6. Das ICH als Schiff nur bedingt steuerbar den Elementen ausgeliefert
7. Aggressionen sind blockiert von allen Seiten
8. Keine Integration im Elternhaus erlebt, 2 verschiedene Welten

7.



Baumtest: Im Sturm zerzauster Baum mit stark zurückgebogenen Ästen. Fallende Blätter als leichte Ablösbarkeit von Beziehungen, keine Nachhaltigkeit. Trauma nach dem WITTGENSTEIN-Index mit 13 Jahren. Die zurückgebogenen Zweige zeigen auch Ablenkbarkeit und Beeinflußbarkeit ohne rechte Widerstandskraft an.

Fall 8:

Beruf: Studentin der Ethnologie

Alter: 29 Jahre

Bewußter Konflikt:

Verfolgungsängste, akute Gefahr, vom Dach zu springen. Dramatisiert alles. Mit großen weit ausholenden Gesten wird bei ihr alles lautmalend grandios beschrieben. Sie hatte viele Vor-Behandler und immer wieder Therapie-Abbrüche.
Sie bedrängte die Analytikerin mit Todesdrohungen (Erpressung) und drängte sich so in die Therapie. Sie unterwanderte die Nachdenkzeit und wollte und mußte genommen werden. "Sonst springt sie vom Dach". Sie war immer eigenartig angezogen mit Flickenkleidern, die wie ein Flickenteppich mühsam zusammengenäht waren.

Biographie: Einziges Kind, wohnte zuhause, hatte aber daneben eine Studentenbude, in der sie lebte. Kein Freund, kein Sexualverkehr. Sie brach die Therapie dann ab in der wahnhaften Vorstellung, daß die Behandlerin ihr Vater sei, von dem sie sich trennen mußte.

Schrift: weite Wortabstände, "Sandbänke und Inseln", hysterische Struktur, kindlich, weicht aus, labiles Ich, freundliche Anfangsbogen. Gezwungenheit, Scheinanpassung, Unsicherheit und Ängstlichkeit, große Empfindlichkeit, regressive Tendenzen (Oberlängen nach links gehend = Angst, erwachsen zu werden), Hilflosigkeit. Wenn es hart auf hart geht, läßt sie alles sausen und kann sich kaum wehren.
Dettweiler: Vermutlich ein "Borderline-Fall".

WARTEGG-Zeichentest:

1 (8): Geborgenheit, aber nur über die Kontrolle durch eine böse Frau. Sie wird damit beobachtet, geht somit auch nicht verloren.
2 (3) : Leistung mehr als leere Darstellungsweise ("Rauch").
3 (2) : Ein lauernder Fuchs = die Gefahr wahrnehmend.
4 (7) : Zartheit als anrollende Wellenformation von Regenwolken, die alle Zartheit aufweichen.
5 (5) Den Kopf verlieren können, oder sich abschirmen.
6 (1) : Mit dem schönen Kleid ist das Kind brav, aber fremdbestimmt.
7 (4) Probleme werden symbolisierend abgewehrt.
8 (6) : Spiegelung des Feldes 4.

8.

hätte ich einen Verfolger hinter mir
gehabt. Ich träumte, ich hätte eine Katze
auf dem Schoß, die zuerst lieblich schnurrte,
dann aber an meinem Auge zu knabbern
begann, dann schrecklich schmerzhaft und
tief hinein biß. Ich versuche, den Traum
schnell zu vergessen und an etwas an-
genehmes zu denken. In meiner Vergan-
genheit gibt es nichts, an dem ich mich
wirklich festhalten kann und an das ich
gerne zurückdenke. Am liebsten würde
ich an keine Vergangenheit denken. Aber
worauf soll ich die Zukunft aufbauen,
wenn nicht auf der Vergangenheit?
Es kommt mir so vor, als würde
ich in ein schreckliches Meer gestoßen,
in dem ich schon seit über 40 Jahren
bin, und in dem es nichts als
Einsamkeit gibt. Ein Mensch muß mir
zu Hilfe kommen und mich festhalten,
sonst werde ich bald ertrinken, denn
diese schreckliche Einsamkeit ist ohne
Sinn. Kein Examen, keine Intelligenz
kann mir ans Ufer helfen, auch
nicht das Bild des Professors, an das
ich mich in der Stunde der Not

8. 16 + 23 32 = 47

58 68 = 74 81

Fall 8:

Beruf: Sozialarbeiterin
Alter: 28 Jahre
Bewußter Konflikt:

(Partnerkonflikt Schrift Nr.10)
Beruf: Sozialpädagoge
Alter: 31 Jahre

Nachdem sie sich kennengelernt hatten, wollte sie ein Kind von ihm. Er war aber schon kastriert worden, bevor sie sich kennen lernten. Dies war der Partnerschaftskonflikt. Verbot seiner Eltern, ein Kind zu haben. Er war selber unerwünschtes Kind gewesen.

Biographie:

Sie wurde durch ihre Eltern abgewertet, suchte sich durch ihn mit einem Kind als Mutter aufzuwerten.
Die Beziehung zu seinem Vater war total abgerissen, abgespalten. Er ging sein Vaterproblem in der Therapie nicht an, wich aus und wechselte im Austausch auf seinen Schwiegervater über. Er onanierte mit gesichtslosen Frauen, hatte daneben aber Verkehr mit einer Freundin. Später Onanie mit phantasierten Frauen, die das Gesicht der Freundin hatten, daneben auch Verkehr mit der Freundin.
Heirat trotz Kinderlosigkeit, Kastration war nicht rückgängig zu machen, sie wollten ein Kind adoptieren.

Schrift 9:

Sie will dominieren, setzt sich durch, ist sehr selbstbezogen, schafft sich immer einen Freiraum und kann Andere an die Wand drücken - wenig Einfühlsamkeit. Andere sind für sie nur Reizauslöser, sie weiß von ihrer Wirkung und gibt keinen Finger breit nach.

WARTEGG-Zeichentest Nr. 9:

1 (8): Keine Geborgenheit. "Der starre Kontrollblick" läßt sie nicht untergehen.
2 (7): Gesichtslos ohne Kontur, die bewimperten Augen lassen Zartheit erkennen.
3 (2): Überläßt sich Stimmungen, passive Gestimmtheit.
4 (3): Wortsinn deckt sich nicht mit der Zeichnung, Wortgeklingel.
5 (1): Narzistische leere ornamentale Aufwertung ohne Leistung.
6 (4): Probleme werden verniedlicht, können nicht angenommen werden.
7 (6): Keine Integrationsfähigkeit, aber eine Ahnung davon, was das sein könnte.
8 (5): Aggressionen als Sackgasse abgeblockt.

Schrift 10:

Zusammenfallendes, zerbrochenes Mittelband, defektes, labiles Ich, Affektstörungen, Betriebsamkeit, Aggressionen nicht nach außen gerichtet. Sekundäre hysterische Struktur auf schizoider Grundlage. Ehrgeiz ohne Leistungsziele, nicht belastbar, weicht aus, verleugnet, kann nicht vedrängen. Keine Standfestigkeit, gibt sich aber permanent Mühe. Hohe Wahrnehmungsfähigkeit, ohne das Wahrgenommene richtig einordnen zu können.

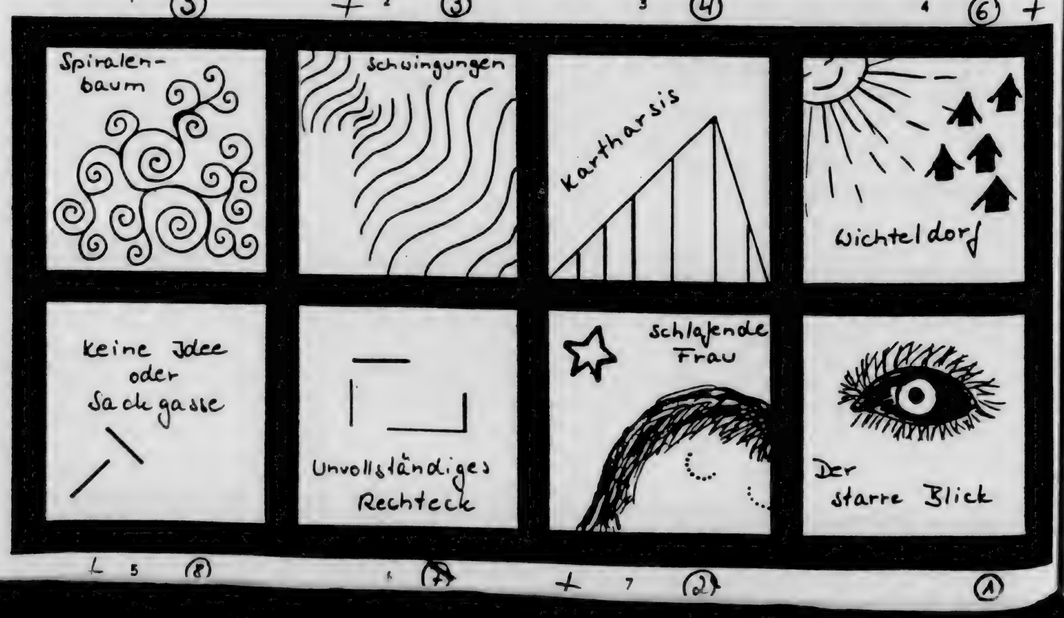
WARTEGG-Zeichentest:

1: Ich eingekapselt mit narzistischen Größenphantasien.
2: Freundliches Gesicht, man verhält sich so.
3: Leistungsfeld nicht angenommen, bagatellisiert.
4. Problemstellung nur über Verfremdung annehmbar.
5. Aggressionen werden aufgefangen, nicht zugelassen.
6. Alles ist möglich, nur integrieren kann er nicht.
7. Die Leistung, das Haus, rollt auf porösen Rädern bergab.
8. Praktische Kontakte und zweckmäßige Geborgenheiten werden zugelassen.

SCHRIFT 9.

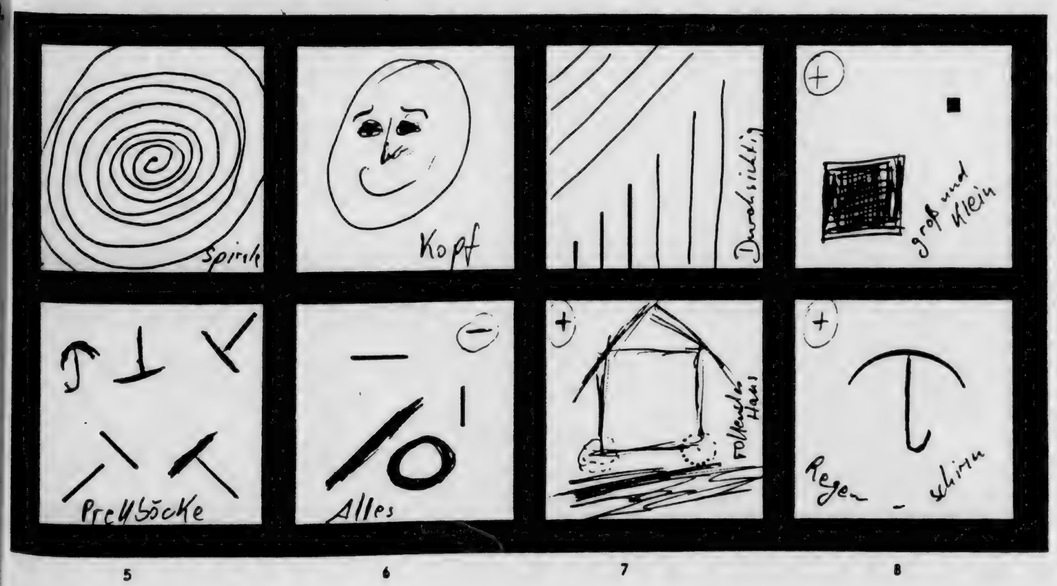
hörte es einen lauten 80-Knall. Vor lauter Schreck hi
er die Pfeife aus dem Mund fallen und sah zu
Tür zurück, doch auf den ersten Blick konnte er
nichts sehen, was den einen Knall schießen hätte.
Vorsichtig spähte er um die Ecke seines Bahn
hofshäuschens, alles lag still im Dunkel, nichts
war zu sehen. Allmählich wagte er sich die Bahn
gleise entlang, aber weit und breit nichts.
"Nun", dachte er sich, "wird halt irgendwas gewesen
sein," und ging zurück in sein Häuschen,
griff erneut nach der zurückgelegten Abendzei-
tung, doch da fiel ihm seine Pfeife ein, die er
fast vergessen hätte. Er hob sie auf, steckte sie
sich gemütlich in den Mundwinkel seines Mun-
des, zündete ein Streichholz an und plötzlich
ein ... Knall. Abermals fiel ihm vor Schreck
die Pfeife aus dem Mund, doch dies Mal schalt
er sich schneller, griff nach der Pfeife und war
sah er 2 zwei verstaunte Knallfrösche !! →

9



o.

schoß es ihm durch den Kopf: Frau B, Ehefrau von
unserem Bahnhofsvorsteher erwartet doch noch
seinen Telefonanruf. Jeden Tag, besser jede Nacht
möchte sie hören, ob es, der Bahnhofsvorsteher
ja nicht den entscheidendsten Fehler seines Lebens
gemacht habe.
Herr Bahnhofsvorsteher meldet also zu Hause, daß
nun auch die Nachtmeldung planmäßig (es verschiebt
sich die 2 1/2 Minuten Verspätung, die fast schon üblich sind)
durch sei. Frau B kann nun beruhigt weiterschlafen,
denn sie weiß, daß kein Telefonklingeln meine
in der Nacht stören wird.
Herr B. zündet sich seine Pfeife erneut an und
liest die Abendzeitung.



Fall 9:

Schrift Nr. 11
Beruf: Sozialpädagogin (Schrift Nr. 11)
Alter: 28 Jahre

Partnerkonflikt, Schrift Nr.12:
Beruf: Rechtsanwalt
Alter: 35 Jahre

Bewußter Konflikt:

Sie schwanger bei Therapiebeginn. Während der Therapie Geburt des Kindes, Fortsetzung der Therapie. Beide wollten zusammenleben, den äußeren Rahmen hatte er hinbekommen. Im Verlaufe der Therapie wurde Beiden klar, daß nur eine Trennung die Lösung bringen konnte. Sie wollte in aller Unschuld, daß er Vater und Mutter für sie sein sollte, und er wollte ihr geben, was er konnte, aber das reichte ihr nicht. Sie war davon überzeugt und auch ganz sicher, daß sie von ihm Vater- und Mutterersatz erwarten durfte.
Sie sagte, das Kind war für sie nach der Geburt die erste Liebesbeziehung. Immer wieder sagte sie, daßsie ihn nicht liebte, hatte aber dennoch immer die allergrößten Erwartungen und er opferte sich bis zur Selbstaufgabe für sie auf. Anfangs sprach nur sie in der Therapie, er nicht, denn er war damit eigentlich immer überfordert. Sie selbst war in allem passiv und wolte immer das Kind sein.
Er trennte dann die Beziehung. Nach der Trennung gab sie die Therapie auf, denn das, was sie wollte, konnte die Therapeutin nicht erbringen.

Schrift 11: Starke Erwartungshaltungen (Schlußzüge klammernd). Was nicht erträglich ist, wird verleugnet. Beziehungsschwierigkeiten, Wortabstände, Sandbänke und Inseln, Verkrampfungen. Über der Linie schwebende Wortteile, Verunklarungen, gestörte Du-Beziehung. Die Steillage reicht für die Stabilisierung gegen mangelnde Belastbarkeit nicht aus. Primäre hysterische Struktur, keine Eindeutigkeiten.

WARTEGG-ZEICHENTEST:

1 (2): Mitschwingungsfähigkeit als perfekte Anpassung, funktionell.
2 (8): Geborgenheit nur als Embryo.
3 (7): Sensibilität wie im Feld 2 perfektioniert.
4 (1): Das narzistische Ich ist ornamental eingebunden, geborgte Größe.
5 (4): Das Problemfeld wird gespiegelt.
6 (3): Das Leistungsfeld wird gespiegelt.
7 (5): Das Aggressionsfeld wird gespiegelt.
8 (6): Die Kostbarkeit wird unzugänglich eingemauert, Keiner erfährt es.

Schrift 12: Emotional tief gestörte Schrift, kein tragfähiges Mittelband, übertriebener Leistungsehrgeiz mit zwangsläufigen Überforderungen und Verkrampfungen. Ein schizoider Einzelgänger mit Kreativität und überstarker Wahrnehmungsfähigkeit, aber keiner Kraft zur Umsetzung. Widerstrebende Impulse, wenig Impulskontrolle, destruktive, aber nicht nach außen gerichtete Züge. Macht alles alleine, hohe Störbarkeit, kann "trennen", aber nur wenig "verbinden".

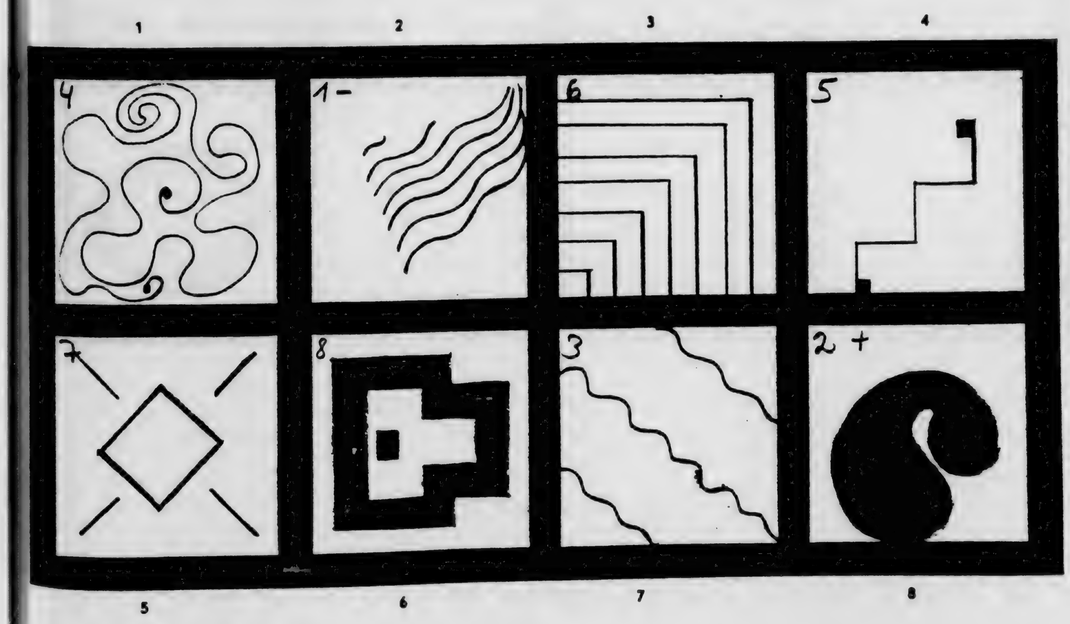
WARTEGG-ZEICHENTEST:

1. Totale Abschließung, narzistische "Größe".
2. Mitschwingungsfähigkeit. Nicht gegen, sondern aus Selbstschutz mit dem Strom.
3. Leistungsfeld als Zielsetzung gespiegelt, blinde Leistungsbereitschaft.
4. Problemfeld abstrakt angenommen, nicht als aktuelles Problem.
5. Aggression gespiegelt.
6. Anpassungsleistung nur rational gebracht, ohne Inhalt.
7. Wahrnehmung als eine als-ob Zärtlichkeit, nicht bezogen auf ein Objekt.
8. Geborgenheit nur hinter Gittern, weit weg von der Realität.

Fritz K.H. Stäter, Schriftpsychologe DGV, Ina Kapp, Psychoanatytikerin
Leverkuser Str. 31, D-6230 Frankfurt/M. - Höchst

11.

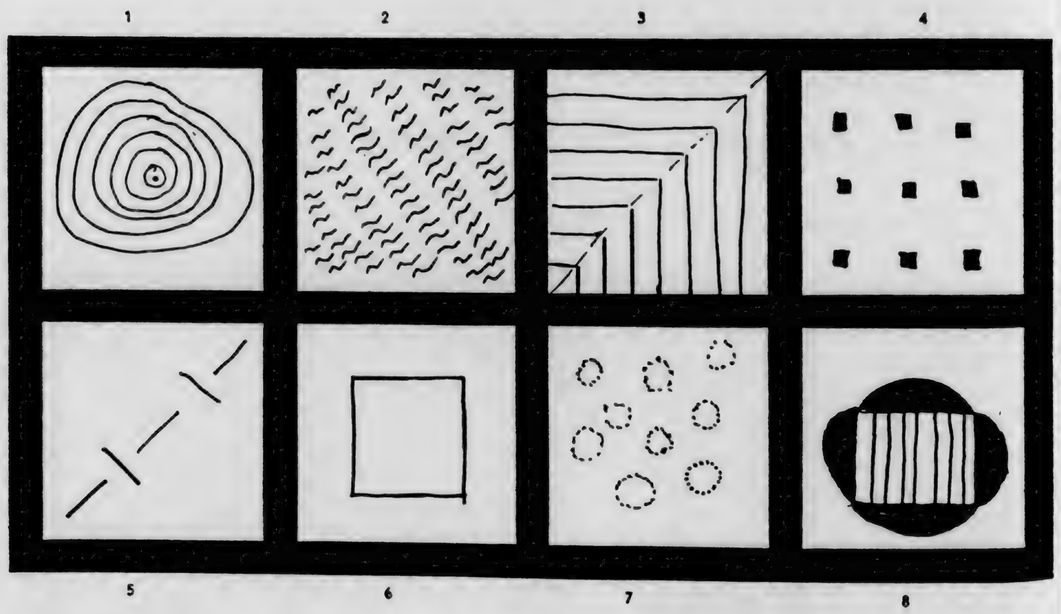
Mir war, als sei ich ganz alleine.
Ich sank in eine weiche, dunkle Kühle - der Mann neben mir weit, weit entfernt. Ganz sanft glitt ich weiter: die Entfernung wuchs.
Der Mann lag unbeweglich - ich konnte seine weichen Gesichtszüge und sein Lächeln noch sehen.
Ich fühlte mich ganz leicht, mein Herz wurde weit, und das [redacted] Treffen war wie ein Schweben oder ein sanfter Flug. Nun begann ich ganz zart mit meinen Flügeln zu schlagen und fühlte mich glücklich und geborgen - ich war alleine und sicher.



12.

Liebe Frau Kapp,
da ich Sie in den letzten Tagen telefonisch nicht erreichen konnte, muß ich Ihnen schreiben:
Wir haben beschlossen, nicht mehr zu Ihnen zu kommen, weil wir in Relation zum Aufwand zu wenig Hoffnung auf einen nachhaltigen Erfolg haben. Es soll kein Vorwurf an Sie sein, sondern hat viel mehr mit unserer Selbsteinschätzung zu tun. Mündlich könnte man das vielleicht besser erklären.
Mit herzlichen Grüßen für Ihre Mühe
von uns beiden und besten Grüßen v. H.

12



Wolf Rothländer:

DAS SADOMASOCHISTISCHE SYNDROM

Der Schriftpsychologe und Psychotherapeut Dr. Chr. Dettweiler konzentrierte in den letzten Jahren seine schriftpsychologische Arbeit auf die Erforschung von Störungen in der kindlichen Entwicklung und den daraus resultierenden Auswirkungen.

1. Begriffsdefinition

Sadismus ist die Lust, andere leiden zu machen; Masochismus die Lust an eigenem Leiden und Unterwerfung.

Sadismus und Masochismus treten nicht getrennt auf, sondern sind die beiden Seiten ein und derselben Triebkonstellation.

Sadomasochismus ist ein Wechselspiel zwischen den lebenserhaltenden Trieben und dem Destruktionstrieb. Ein Wechselspiel zwischen Gut und Böse.

2. Entstehung des sadomasochistischen Syndroms

Unter 1. habe ich angeführt, daß der Sadomasochismus ein Wechselspiel zwischen Gut und Böse ist. Gut ist für den Sadomasochisten die Unterwerfung unter die Autorität, böse ist die Destruktion.

Je nach Vorgeschichte erkennt die betroffene Person entweder bewußt dieses Wechselspiel, oder aber die Destruktion ist total verdrängt.

Liegt eine Frühstörung vor, also ein defektes Ich, wird die Aggression total abgespalten und nicht mehr wahrgenommen. Diese Aggression kann sich je nach Druck eruptiv in destruktiven Handlungen äußern. Die Verdrängung in extremster Form kann zur Schizophrenie führen. Der Betroffene weiß nichts von seinen destruktiven Taten.

Liegt keine Frühstörung vor und ist ein relativ stabiler Ich-Kern durch eine positive Dual-Union entstanden, so wird Gut und Böse bewußt erlebt. Das vom Über-Ich gesetzte Schuldgefühl und die damit verbundene Angst vor Strafe bzw. ein Strafbedürfnis selbst werden erkannt und in Verhalten umgesetzt.

Beiden Varianten liegt die gleiche Entstehungsgeschichte zugrunde. Ungefähr im 3. - 4. Lebensjahr, zur Zeit der ersten Ablösungsphase, wird die Bildung des Willens durch die Bezugsperson verhindert. Durch schwere Demütigungen körperlicher oder seelischer Art wird der Wille gebrochen. Es kommt zu einer Abspaltung und damit Verdrängung von Rachegefühlen bzw. Aggressionen.

3. Auswirkungen

Der Eingriff in die gesunde Entwicklung des Kindes erfolgt zu einem Zeitpunkt, in dem alle schöpferischen Fähigkeiten ausgebildet werden (Spielkindphase), in dem eine Unterscheidung zwischen Gut und Böse noch nicht möglich ist und in dem das Kind mit Hilfe des Wollens und Probierens eigenen Intentionen folgen will, um ein positives Gefühl für sich selbst und die eigenen Fähigkeiten zu erhalten.

Die Folge ist eine Verhinderung der gesunden Ich-Entwicklung. Erich Fromm spricht von einem Verlust des Identitätsgefühles.

Mit dieser zu schnellen und harten Konfrontation mit der Welt der Kausalität ist das Kind überfordert. Ein Gefühl der Wehrlosigkeit stellt sich ein, Anforderungen werden als Berg empfunden, Angst vor Versagen und damit Angst vor Strafe ist gegeben. Eigeninitiative und Spontanität werden nicht mehr gewagt, und eine Identifikation mit der Geschlechterrolle ist unmöglich. Das Kind wird zum Befehlsempfänger bzw. wird ausweichen wo es geht. Über-Ich und Ich-Ideal werden extrem ausgeprägt.

Das in dieser Weise überforderte Kind wird verstärkte Zuwendung und positive Anerkennung suchen, die es ja als Defizit empfindet.

Die Abspaltung der aus dieser elterlichen Zensur resultierenden Aggressionen bedeutet nicht, daß die Aggressionen verschwunden sind. Sie sind vielmehr verdrängt und wuchern weiter.

Dr. Dettweiler ordnet dem sadomasochistischen Syndrom drei Komponenten zu:

a) Das Ohnmachtsgefühl - dies wird zum Teil kompensiert.

b) Das orale Defizit, das sich in plötzlich auftretendem Trostbedürfnis äußert und

c) die hysterische Komponente, d. h. das Ausweichen vor Verantwortung.

4. Äußerungsmöglichkeiten nach Dr. Dettweiler

Im weiteren Verlauf des Lebens wird der so sadomasochistisch ausgeprägte Mensch versuchen, alle Situationen zu verhindern, die eine persönliche Niederlage bedeuten könnten. Parallel dazu werden die abgespaltenen Aggressionen in irgendeiner Form wirksam.

Dr. Dettweiler unterscheidet 4 Möglichkeiten, mit diesem Problem zu leben:

a) Die passive, regressive Form:

Man geht perfektionistisch - ängstlich auf Nummer Sicher und spielt den braven Schüler.

b) Die aktive, progressive Rolle:

Man gibt sich als starker Mann, ist autoritär, zeigt keine Schwächen und blufft andere mit phallischem Imponiergehabe und Übertreibungen. Aggressionen werden an Schwächeren ausgelebt.

c) Der Tartuffe-Typ:

Man ist je nach Gegner schwach oder blufft als starker Mann. Es ist eine Rolle, in der Punkt a) und b) vereint sind. Äußerlich spielt man den Unterwürfigen, nutzt aber jede Gelegenheit, dem anderen ein Bein zu stellen (Ausleben der Aggression).

d) Die konstruktive Lösung:

Durch eigene Leistung Selbstbestätigung finden, um die Konkurrenz aus dem Felde zu schlagen unter Aufgabe der Rachegefühle.

Nach Dr. Dettweiler haben alle Formen Angst vor der Entscheidung und Angst vor Verantwortung. Hier zeigt sich aus meiner Sicht deutlich die Versagensangst.

Die 4 Äußerungsmöglichkeiten habe ich weitgehend genau zitiert.

5. Besondere Eigenschaften

Wie bei allen Dingen ist eine einseitige Betrachtung fehl am Platz. Die Wertung menschlichen Verhaltens ist immer subjektiv, sowohl vom Betrachter als auch von der ausführenden Person selbst. Der Maßstab, an dem wir messen, ist geprägt von den jeweils geltenden Normen unserer Gesellschaft und dem Intensitätsgrad des Über-Ichs. Beides ist der Veränderung unterworfen, und selbst bei statischer Betrachtung muß auch der jeweilige Maßstab kritisch betrachtet werden. Beispielhaft sei erwähnt, daß gerade die dem sadomasochistischen Syndrom unterliegende Persönlichkeit einem sehr eng ausgelegten Maßstab unterworfen ist, in dem sie eigene Impulse als negativ wertet, die andere Menschen positiv sehen und ausleben.

Ich will damit sagen, daß grundsätzlich eine zweiseitige oder doppelpolige Betrachtung notwendig ist, um die Ganzheit einer Sache bzw. eines Verhaltens zu erkennen. Die Unterscheidung positiv oder negativ ist nicht ausreichend. Wir haben in allem positive und negative Elemente.

Als Beispiel will ich die Behinderung eines Blinden anführen. Es ist ohne Frage sehr negativ, das Augenlicht zu verlieren, da eine erhebliche Begrenzung der persönlichen Entfaltung eintritt.

Wir wissen jedoch aus Untersuchungen, daß zur Kompensation eine Schärfung und Sensibilisierung der übrigen Sinne erfolgt.

Hier sehe ich das positive Element, das dem Blinden gestattet, Wahrnehmungen zu machen, die im Normalfall ohne Behinderung nicht möglich sind.

Dieses Beispiel auf das sadomasochistische Syndrom übertragen würde bedeuten, daß eine Behinderung besteht, jedoch eine positiv wertbare Kompensation eingetreten ist.

Wie bereits festgestellt, besteht die Behinderung des sadomasochistisch geprägten Menschen darin, daß eine Entwicklung des Ich nicht oder nur in begrenztem Umfang stattgefunden hat. Die daraus resultierenden Verhaltensweisen sind nun Kompensationsmittel. Wie bei dem Beispiel mit dem Blinden findet eine Kompensation im Hinblick auf die Lebensfähigkeit unter erschwerten Bedingungen statt.

Als Kompensationsmittel kommen zum Beispiel, pauschal betrachtet, folgende Verhaltensweisen vor:

- autoritäres Verhalten
- braver Schüler
- ist nicht spontan
- entscheidet nicht gerne
- läßt sich nicht fassen - weicht aus
- ist mißtrauisch
- trägt nicht gerne Verantwortung
- will immer siegen
- spielt eine Rolle

Diese zunächst negativ wirkenden Verhaltensweisen lassen sich jedoch auch positiv werten:

- autoritäres Verhalten	=	kann sich durchsetzen
- braver Schüler	=	ist fähig, sich unterzuordnen
- entscheidet nicht gerne	=	überlegt jede Entscheidung sehr gründlich, entscheidet nicht vorschnell
- ist nicht spontan	=	überlegt was er tut
- läßt sich nicht fassen	=	legt sich nicht fest, bleibt offen
- ist mißtrauisch	=	verhält sich vorsichtig
- trägt nicht gern Verwortung	=	ist bereit, anderen die Verantwortung zu überlassen
- will immer siegen	=	bemüht sich, der Beste zu sein
- spielt eine Rolle	=	verfügt über mehrere Äußerungsmöglichkeiten

Dieser Vergleich erscheint mir erforderlich, um zu zeigen, daß Eigenschaften bzw. Fähigkeiten gegeben sind, die konstruktiv eingesetzt und verwertet werden können.

6. Merkmale in der Handschrift

Entsprechend den Untersuchungsergebnissen von Dr. Dettweiler müssen sich folgende Bedingungen in der Handschrift zeigen:

a) die Abspaltung der Aggression

b) die hysterische Komponente und

c) das orale Bedürfnis

Denkbar ist es, daß die orale Komponente nicht sichtbar wird. Dies kann dann der Fall sein, wenn die Möglichkeit der oralen Bedürfnisbefriedigung genutzt wird.

6.1. Zerbrochene Buchstaben

Der Kern des sadomasochistischen Syndroms ist die Abspaltung der Aggression.

Die Abspaltung wird nach Dr. Dettweiler an folgenden Buchstaben bzw. Ziffern sichtbar:

a = ɑ
g = ɡ , ǫ , G
d = ɗ
K = ƙ
8 = ȣ
q = ɋ

Der Abstand zwischen den Buchstabenteilen spielt im Hinblick auf die Existenz des sadomasochistischen Syndroms keine Rolle (a = ɑ oder ɑ). Möglicherweise ist dies ein Indiz auf die Intensität der Abspaltung.

6.2. Schriftbeispiele

Empfehlung: Bei Tage vor dem Gemüse ins warme Zimmer gestellt, entfaltet diese Rote sein volles Aroma

Fein Ihr Helmut Leicht!

Kaufm. Leiter, 58 Jahre

Spad. Elbe. Transportgesellschaft
Postfach 463 z.Hd. v. H. Gaiser
7140 Ludwigsburg

Hausmeister, 54 Jahre

Der Betriebsrat erhebt gegen die beabsichtigte Kündigung des Herrn P P gemäß § 102 Abs. 1 Betr.VG nachstehende Bedenken:

Betriebsratsvorsitzender, 53 Jahre

Die Softwareentwicklung erfolgt auf einer HP3000 Serie 48 in COBOL. Außerdem habe ich erfolgreich an den Kursen Operating, Systemmanagement, DB-und Maskenverarbeitung teilgenommen. Mein Arbeitsverhältnis ist ungekündigt und kann frühestens bis zum 30.6.84 gelöst werden.

Programmierer, 34 Jahre

Wie am 2.6.84 besprochen, würde ich gerne aus Kostenersparnis, die Stelle von Herrn R wegrationalisieren.

leitender Angestellter, 46 Jahre

Für das immer wieder vorgeschlagene »Abhoppeln« der europäischen Finanzmärkte von den hohen Dollarzinsen gebe es keine Chance, auch nicht in Form einer europäischen Zinsschlange.

Verkäufer, 36 Jahre

7. Versuch einer analytischen Betrachtung

7.1. Das Nord-Süd-Gefälle

Bei meinen Untersuchungen, auch in der betrieblichen Praxis, habe ich festgestellt, daß ein geographisches Nord-Süd-Gefälle im Hinblick auf die Häufigkeit des Auftretens des sadomasochistischen Syndroms gegeben ist. Besonders groß ist die Anzahl in den romanischen Ländern und in Lateinamerika, wesentlich seltener in nordischen Ländern. Aus meiner Sicht resultiert dies aus dem bekanntermaßen sehr autoritären Erziehungsstil in den südlichen Ländern und dem extrem vorhandenen Einfluß kirchlicher Institutionen auf die Normen der Gesellschaft und damit auf das Über-Ich des Individiums.

Unterschiede bestehen weiter in der Persönlichkeitsstruktur. In nordischen Ländern überwiegt bei Menschen mit sadomasochistischem Syndrom eine primär-hysterische Struktur (sehr schwaches Mittelband mit zum Teil Auflösungserscheinungen, hybride Oberlängen). In südlichen Ländern überwiegt dagegen die Zwangsstruktur.

Diese Beobachtung läßt den Schluß zu, daß das sadomasochistische Syndrom in südlichen Ländern durch Demütigungen körperlicher Art und in nordischen Ländern durch Demütigungen seelischer Art hervorgerufen wird.

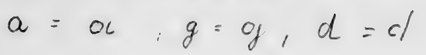
Körperliche Demütigung:	Unterdrückung der Willensbildung durch Prügel, verbunden mit dem Hinweis auf geltende Norm
Seelische Demütigung:	Entzug der Zuwendung, Auslachen, verbale Demütigung, Störung der Dual-Union

7.2. Ausdruck in der Schrift und die Bedeutung

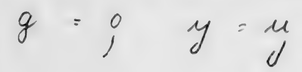
Unter Punkt 7.1. habe ich festgestellt, welche Buchstaben zerbrochen sind. Wo und in welchem Umfang eine Spaltung der Buchstaben erfolgt und welche Bedeutung dies für den Schreiber hat, sollen nachfolgende Ausführungen klären:

Nach meinen Beobachtungen gibt es 3 Gruppen bzw. Möglichkeiten der Abspaltung:

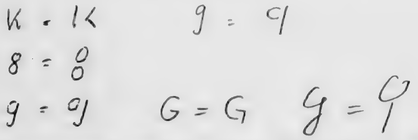
a) Abspaltung im Mittelband



b) Abspaltung in der Unterzone



c) Abspaltung im Mittelband und Oberzone



Die Bedeutung der Art der Abspaltung für den Schreiber und sein Erleben der Störung läßt sich eventuell an der Raum-Symbolik nach Pulver (Pulver-Kreuz) klären.

Nach Pulver haben die Zonen grob folgende Bedeutung:

Oberzone:	intellektuelle Zone
Mittelband:	bewußtes Innenleben (Zone der Verarbeitung)
Unterzone:	Unterbewußtsein

Wenn man nun die Art der Abspaltung der jeweiligen Zone zuordnet und mit der Bedeutung der Zone verbindet, ergeben sich als Folgerung, daß

- bei einer Abspaltung in der Oberzone, also bei K und 8, der Schreiber die Auswirkung des sadomasochistischen Syndroms bei sich selbst als rationales Bremsen, logisches Zögern vor der Handlung erlebt. Die zugrunde liegende Angst wird rationalisiert und nicht bewußt erlebt.

- bei einer Abspaltung im Mittelband dem Schreiber eine Verarbeitung gegenläufiger Gefühle noch nicht gelungen ist. Der Schreiber lebt in ständigem bewußtem Kampf zwischen vorgegebener Norm und den andrängenden abgespaltenen Triebanteilen. Er empfindet deutlich den Unterschied zwischen Gut und Böse und aus dem Konflikt seine eigene "Unzulänglichkeit".

- bei einer Abspaltung in der Unterzone der Schreiber zwar das sadomasochistische Syndrom lebt, jedoch nicht

dem inneren Kampf wie bei der Abspaltung im Mittelband ausgesetzt ist. Hier ist die Abdrängung verbotener Triebanteile ins Unbewußte total.

In der Realität gibt es leider sehr selten eine klare Zuordnung der Schrift zu den von mir genannten Gruppen. Zwar kann festgestellt werden, daß die Mehrzahl der von mir untersuchten Schriften eine Abspaltung im Mittelband zeigt; es gibt jedoch ebenso Mischformen.

Die von mir festgestellte Häufigkeit ist nicht zwingend symptomatisch, sondern kann rein zufällig auf Grund der mir vorliegenden Schriften sich ergeben.

Eventuell kann an der Mischform abgelesen werden, in welchem Stadium der Schreiber sich mit irgendeiner Art der Bewältigung der Störung befindet. Damit meine ich nicht das Wissen um die Hintergründe und die Auswirkung des sadomasochistischen Syndroms und dessen konstruktive Bewältigung, sondern vielmehr den Übergang von einer Gruppe zur anderen.

Die durchgeführte Gruppenbildung, entsprechend der Zoneneinteilung nach Pulver, bezieht sich auf Personen mit relativ hohem Ich-Kern, bei denen eine positive Dual-Union stattgefunden hat. Nur bei dieser Personengruppe kann Gut und Böse unterschieden werden und damit der innere Kampf mit den "verbotenen" und damit abzudrängenden Triebanteilen bewußt erlebt werden. Nur hier ist eine Zuordnung der Angst in Bezug auf Strafe möglich.

Bei den Personen mit Frühstörung und damit defektem Ich ist dies nicht möglich, da die ödipale Phase nicht erlebt wird und damit Schuld- und Strafangst nicht empfunden werden kann.

Dr. Dettweilers Ausführungen zum "double bind" können in diesem Zusammenhang als Beispiel betrachtet werden. Hier bleibt die Entwicklung stehen und jede Form des Liebesverlustes, besonders bei der 1. Ablösungsphase, bedeutet eine extreme Belastungssituation. Hier sehe ich eine Abspaltung der Aggression als Ergebnis der Widersprüchlichkeit der Bezugsperson und als Abwehrmechanismus zum Schutz der geringen psychischen Belastbarkeit. Ein Mechanismus, der jedoch nicht bewußt wahrgenommen wird.

Aber auch bei allen anderen Formen der Frühstörung ist eine Abspaltung der Aggressionen möglich.

Dr. Dettweiler bezeichnet diese Fälle als Borderline-Persönlichkeiten. Die durch die gestörte oder nicht vorhandene Dual-Union entstehenden Aggressionen können nicht ausgelebt werden, da die Bezugsperson eine Entfaltung durch Liebesentzug bestraft (Liebesentzug = Entzug von Zuwendung). Zum eigenen Schutz erfolgt eine Abspaltung. Gleichzeitig werden die Aggressionen auf andere projiziert (die Anderen sind böse auf mich).

In diesen Fällen ist die Abspaltung durchaus positiv zu sehen, da hierdurch die sonst vorhandene chaotische Seite nicht zum Durchbruch kommt und eine Einordnung in die Gesellschaft möglich ist.

8. Konstruktive Lösungen

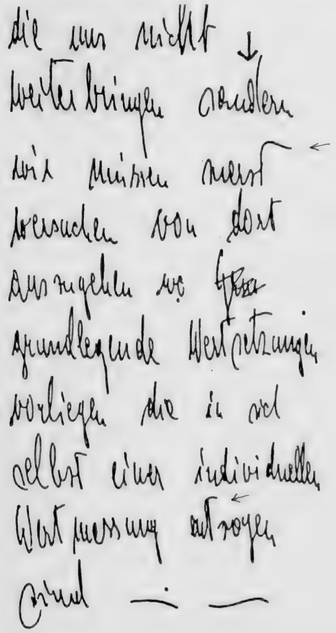
Dr. Dettweiler versteht unter konstruktiver Lösung das Finden von Selbstbestätigung durch eigene Leistung unter Aufgabe der Rachegefühle.

Nachstehend einige Beispiele von prominenten Persönlichkeiten, bei denen eine konstruktive Lösung erkennbar ist.

8.1. Herbert von Karajan

Karajan hat eine absolute Machtposition erreicht. Ausgangspunkt ist hier die aktive, progressive Rolle. Karajan kann sich heute in Bezug auf das sadomasochistische Syndrom voll ausleben, indem er Kraft seiner Funktion autoritäres Verhalten abhängigen Menschen gegenüber zeigen kann, ohne in Frage gestellt zu werden. Die Aggressionen zeigen sich hier in Machtausübung.

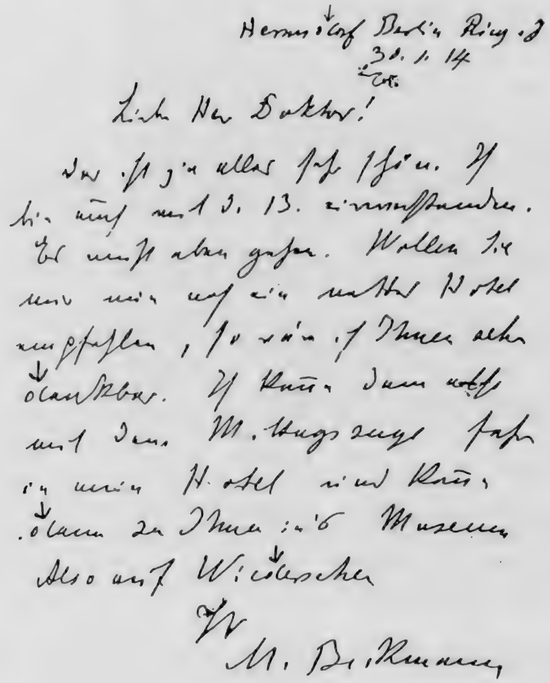
Ausschlaggebend für das Erreichen der Stellung war aber auch die vom Ehrgeiz getriebene hohe musikalische Leistung.



8.2. Max Beckmann

Beckmann benutzte die Kunst als Ausdrucksmittel für seine Aggressionen. Seine Bilder sind geprägt von dem Willen, der Umwelt drastisch ihre negativen Eigenschaften zu zeigen.

Die Schrift selbst zeigt wenig Aggressionszeichen. Für Beckmann war die Malerei ein Mittel zum Ausdruck der eigenen verdrängten Aggression.



9. Resümee

Jeder starke Eingriff in das normale Wachstum bringt in der Natur, ebenso wie beim Menschen, eine Veränderung. Diese Veränderung ist ein logischer und notwendiger Prozeß, der die Lebensfähigkeit sichert. Es ist eine Anpassung an die Bedingungen der Umwelt.

Je nach Art und Intensität des Eingriffes wird auf der einen Seite Wachstum verhindert und auf der anderen Seite Eigenschaften, je nach Betrachtung positiver oder negativer Art, gebildet. Es ist ein Wachstum in eine andere Richtung. Gemessen am optimalen Wachstum bedeutet jeder Eingriff im Resultat eine Behinderung. Diese Behinderung, egal ob im psychischen oder physischen Bereich, ist nicht oder nur in gewissen Grenzen reparabel. Es ist unmöglich, Geschehenes ungeschehen zu machen.

Die wohl wichtigste Voraussetzung für einen konstruktiven Umgang mit den Folgen eines Eingriffes in die Entwicklung ist nach dem Erkennen das Akzeptieren der Behinderung. Nur so lassen sich die mit der Behinderung verbundenen Ängste abbauen und nur so besteht die Möglichkeit, die gegebenen Eigenschaften optimal zu nutzen.

Das sadomasochistische Syndrom ist demnach Chance und Behinderung.

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Wolf Büntig:

Charakter - die eingefleischte Abwehr.

Bei einer Einführung im freundschaftlichen Gespräch in verschiedene Schriftbilder wurde mir deutlich, daß eigentlich die selben Gesetzmäßigkeiten, die für mich als bioenergetischen Analytiker gelten, auch innerhalb der Schriftpsychologie gelten und umgekehrt.

Ich bin Psychotherapeut, Psychoanalytiker mit Fortbildung in bioenergetischer Analyse. Das ist - ganz kurz gesagt - die Psychoanalyse des Leibes. Psychoanalyse heißt "Analyse mit dem Mittels der Psyche", nicht etwa Analyse der Psyche. Genau so wie Psychotherapie Therapie mit den Mitteln der Psyche ist, nicht Therapie der Psyche. Sonst wäre ja die Bädertherapie die Therapie der Bäder oder die Phytotherapie die Therapie der Kräuter usw. Die Psychoanalyse ist bis in jüngste Zeit hinein fehlbenannt, denn sie analysiert nicht mit den Mitteln der Psyche, sondern nur mit den Mitteln des Verstandes. In den neueren Methoden, die den Körper mit einbeziehen, stoßen wir zu dem vor, was die Psyche ist. D.H.LAWRENCE sagte einmal, wenn das Wachs die Kerze ist und die Luft der Geist, dann ist die Flamme die Psyche. S.FREUD hat es erwartet, daß wir einmal dorthin kommen werden, daß wir das Substrat des Psychischen in den somatischen Erscheinungen wiederfinden werden, daß also die Libido etwas anderes wird als ein geistiges Konzept. C.G.JUNG hat es elegant so formuliert: Wenn wir uns damit aussöhnen, das der Körper das gelebte Leben der Seele und die Seele das wahrgenommene Leben des Körpers oder so ähnlich ist, dann können wir wirklich an die Wurzeln unserer Arbeit gehen. Er sah diese Integration genau in seinem Band "Lebensprobleme der Gegenwart".

Der Begriff des Charakters, so wie wir ihn heute behandeln, stammt von Wilhelm REICH. REICH war einer der drei, vier begnadeten Schüler von Sigmund FREUD, die dessen Arbeit jeweils in eine bestimmte Richtung weiterentwickelten. REICH kam auf die Arbeit am Körper durch eine eigenartige Beobachtung: Er stellte fest und konnte es sich auch selbst zugeben, daß seine Analysen chaotisch verliefen. Er sprach mit Kollegen, die ähnlich erfolglos waren. Sie beschlossen, zu untersuchen, woran das liegt, daß sie in ihrer Arbeit nicht vorwärts kamen und sie gründeten das "Analysetechnische Seminar" in Wien. Dabei fanden sie dann heraus, daß, während die Analysen alle chaotisch verliefen, doch Eines seine Ordnung hatte: Der Widerstand des Patienten, der war organisiert. Sie begannen nun zu untersuchen, nach welchen Gesetzmäßigkeiten dies ablief. Dabei gingen sie von der Analyse der Inhalte

der Assoziationen der Patienten über zur Organisation der Widerstände, was den ersten Streit REICHs mit FREUD ergab. Dieser beharrte darauf, daß die Inhalte zuerst analysiert werden müßten, während REICH darauf bestand, zuerst die Widerstände zu analysieren. Später entdeckten REICH und seine Kollegen, daß diese Widerstände organisiert waren und nannten diese Organisationen "Charakter".

Daraus entwickelte sich die "Charakteranalyse" und später in Amerika REICHs "Charakteranalytische Wege zur Therapie". In der Charakteranalyse analysiert REICH noch die im Körper eingefleischten Widerstände, während er später allmählich immer mehr dazu überging, mit dem Patienten im direkten Kontakt zu arbeiten, etwa an seiner Atmung, an der Muskulatur, die dem Widerstand diente, sie zu massieren und kräftig zu drücken usw. REICH ging dabei soweit, zu sagen, daß die Konzepte des Widerstandes, also das, was in der Psychoanalyse nur ein Konzept war wie Verdrängung, Verleugnung, Verschiebung usw., daß dies alles auch muskuläre Tätigkeiten waren. Der Widerstand entsprach dem nicht nur, sondern er war "eingefleischt" in bestimmten Gesten, Haltungen usw.

So sehen wir z.B. regelmäßig Abspaltungen bei Menschen mit dieser gestreckten Kopfhaltung. Wir sehen weitgehende Abspaltungen bei Personen, die wir psychopathisch strukturiert nennen, und hier besonders im Augenbereich. Diese Menschen können das leibliche Leben und ihre eigene Wirklichkeit soweit abspalten, daß sie sich mit den Inhalten ihrer Glaubenssysteme voll identifizieren. Da sagt z.B. die eine Tochter eines meiner Patienten zur anderen: "Wo ist meine Hose?" Sagt die andere "ich habe Deine Hose nie angehabt!" - "Du hast meine Hose!" - Das ist eine Gemeinheit, immer wirfst Du mir solche Sachen vor!" - und macht ein Riesendrama daraus. Die Andere geht mit ihr hinunter an den Schrank und zieht die Hose heraus. Da sagt diese: "Ich habe keine Ahnung, wie die da hineingekommen ist". - Also völlige Abspaltung aller durchlebten Erfahrung, denn das hat sie ja schließlich selber erlebt, daß sie die Hose der Schwester aus dem Schrank geholt hat, anzog, gewaschen hat und in ihren eigenen Schrank tat. Es ist aber in dem Moment nicht als Erinnerung verfügbar. Aber das ist eine Strategie, die dazu beiträgt, immer "oben" zu bleiben. Das Fatale an dieser Strategie der Abwehr ist natürlich, und das wissen Sie alle, daß nicht nur die Inhalte der traumatischen Vergangenheit immer wieder abgewehrt und aus der eigenen Lebensgeschichte abgespalten werden können, sondern, daß wir das, wonach wir uns sehnen, was wir brauchen, was wir immer vermieden oder nie kennen gelernt haben und deswegen fürchten, hier und jetzt einfach nicht wahr-nehmen.

Ich mache meine Studien zum Teil in Kaufhäusern, stelle mich einfach ans Ende einer Rolltreppe und schaue mir mal an, wieviel Verzweiflung und Traurigkeit da auf mich zurollt. Und eines Tages kam es mir: Diese Leute sind nicht etwa verzweifelt und traurig, weil ihnen vieleicht vor 50 Jahren Jemand nicht rechtzeitig etwas zu essen gab oder sie verdrosch oder so. Vielmehr sind diese Leute traurig, weil sie ihr heutiges Leben nicht leben. Natürlich haben sie das damals gelernt, wie sie es vermeiden könnten, ihr heutiges Leben zu leben. Aber wie kommt es denn, daß sie es heute dennoch immer tun? Das kommt daher, weil sie es jeden Morgen neu einüben: Wir übergeben uns jede Nacht dem Chaos, lassen alle die Abwehr fallen, den "Panzer", wie REICH es nannte oder vielmehr seine Patienten es nannten und lassen los, entspannen uns. Dies führt aber zu einer Desorganisation - auch unserer Gedankenwelt - und die ganze Illusion des Ich zerfällt in ihre Bruchstücke. Am nächsten Morgen müssen wir dieses zerfallene Ich dann wieder zusammenfügen und dazu nehmen wir leider wieder die gleichen Haltungen ein. Wenn Sie einmal mehr oder weniger zufällig dieses Experiment gemacht haben, daß Sie etwa nachts wachliegen und nicht schlafen könen, das Licht andrehen um etwas zu lesen und dabei zufällig den geliebten Partner sehen, so werden Sie vielleicht auch diesen Moment kennen, wo man sagt: Mein Gott, so kenne ich Dich ja garnicht, so schön oder so jung oder so gelöst, als einen völlig anderen Menschen. Und zwischen Aufwachen und Zähneputzen sind wir dann wieder so wie gestern und wie sonst.

Eine Form der Abwehr, die wir vor allem bei Schizoiden und bei all Denen kennen, die auf dieser Grundstörung weitere Strukturen darüber aufgebaut haben, ist das Zähnezusammenbeißen. Ich möchte Sie hierzu ein kleines Experiment machen lassen: Beißen Sie doch selber einmal 20 Sekunden lang die Zähne fest aufeinander. Sie spüren dabei, was mit Ihrer Atmung passiert, Ihrer Vitalität, und wie dabei allmählich die Fähigkeit abnimmt, die Umgebung wahrzunehmen. Beißen Sie fest zu und dann achten Sie bitte darauf, wie Sie emotional und körperlich reagieren, wenn ich sage, "Ich hab Dich lieb! "Wie reagieren Sie da? Wenn Jemand die Zähne zusammengebissen halten kann, weil er es so gewöhnt ist, löst dieser Satz in der Regel eher Mißtrauen statt Erleichterung aus oder: Was will Der von mir, oder: Es stimmt nicht, oder: Ich glaub Dir nicht! - Mit der Gewohnheit, die Zähne zusammenzubeißen, nehme ich also Liebe, selbst wenn sie in der Umgebung vorhanden ist, nicht mehr wahr, auch wenn ich mich seit 50 Jahren danach gesehnt haben sollte. Da kann noch so viele Liebe in der Umgebung sein, aber ich kann das, was ich brauche, in dem Gefängnis meiner Abwehrform garnicht mehr wahrnehmen, annehmen, nicht mehr an mich heranlassen.

Die früheste Abwehrform ist immer das Luftanhalten. Das verlassenene Baby, das früh um 6 Uhr, um 10, dann wieder um 14, um 18 und 22 Uhr gefüttert wird, aber auch um 8, um 12, 16 und 20 Uhr Hunger hat, brüllt zwei Stunden vergeblich. Das tut sehr, sehr weh, vor allem am Zwerchfell. Um diesen Schmerz zu unterdrücken, gibt es eine sehr einfache Strategie, die uns schon recht früh zur Verfügung steht, nämlich, die Luft anzuhalten. Das führt zu dem, was man auch den Zwerchfellblock nennt. Ich glaube, E.BLEULER hatte keine Ahnung, wie zutreffend die Bezeichnung Schizophrenie ist, die er vor ungefähr 80 oder 100 Jahren einführte. Das heißt nämlich "gespalten sein an der Phrene", dem Gemüt. Aber die Phrene ist auch das Zwerchfell, und wir finden in der Tat keine borderline-Menschen, keine Schizophrenen, die nicht einen Zwerchfellblock hätten = sie atmen paradox. Wenn sie einatmen, dann atmen sie in die Brust und der Bauch geht nach innen, weil das Zwerchfell nicht mitatmet, sondern hart gestellt ist und dann durch den Sog die Luft nur oben eingezogen wird.

In Anlehnung an LOWEN, der die Bioenergetik weiterentwickelt hat, und angeregt durch seine Arbeit (die Hauptarbeit haben REICH und LOWEN gemacht) habe ich versucht, ganz streng die Strukturen nach Bedürfnisambivalenzen in der Entwicklung zu ordnen. Nehmen wir einmal als ersten Grundkonflikt "dasein oder nicht dasein" im Moment der Geburt, im Moment der Prägung. Das sind als erstes, und wo auch noch viel dazukommt, die Menschen, die bei der Geburt "nicht gesehen wurden" und die auch weiterhin nicht als eigene Wesen wahrgenommen und begrüßt worden sind. K.LORENZ hat für dieses Phänomen der Prägung bei Graugänsen den Nobelpreis bekommen und in der letzten Zeit aufgezeigt, daß dies auch für Säugetiere und insbesondere für den Menschen gilt: Es gibt in den ersten Minuten nach der Geburt eine besonders offene Prägungsphase, in der die Mutter und ihr Kind sich gegenseitig erkennen und in der das Urvertrauen verwurzelt ist. Kinder, die nach LEBOYER geboren sind, haben durch diese intensive Beziehung eine sehr viel günstigere Entwicklung und sehr viel instinktsicherere Mütter. Dagegen haben Kinder und Mütter nach einer Geburt in der Narkose oft den Eindruck (der in der Pubertät wach wird und in einer Therapie wieder hochsteigt): "Ich weiß garnicht, ob ich ein untergeschobenes Kind bin" und die Mütter haben oft Angst, "sie haben mir ein Kind untergeschoben", weil hier keine Instinktbindung zustande kam.

Wir wissen heute, daß Kinder, die bei der Geburt nicht willkommen geheißen wurden, eine tiefe Grundstörung haben, die sich als Gesamtstruktur in Form der Schizophrenen Struktur ausdrückt. Das sind die Menschen, die in einer angenehmen, "warmen" Umgebung kurzfristig "da" sind und danach wieder "weg" in einer als feindselig empfundenen Umgebung oder bei Anforderungen. Es ist die

Grundambivalenz 'da sein - weg sein' . Da gibt es welche, die plötzlich mit dem Blick "wegsteigen" oder solche, die anstatt psychotisch zu werden, sich lieber eine Woche krankschreiben lassen und unter dem Deckbett verschwinden - Menschen, für die es früher in der Gesellschaft Nischen gab, sodaß sie nicht psychotisch zu dekompensieren brauchten wie etwa Rollen in einer festen Routine in bestimmten Karrieren, Leute, die z.B erst Offiziere waren und dann nach dem Krieg Eintänzer. Es gab überall Situationen, in denen ein Sicheinlassen auf einen anderen Menschen, ein Sicheinlassen auf die Welt, auf tiefere Beziehungen, nicht gefordert war, weil diese Beziehungen ritualisiert durchlebt werden konnten.
Heute werden diese Menschen viel eher psychotisch, weil so viele individuelle Begegnung und persönliche Verantwortung verlangt wird, aber für diese Menschen keine sozialen Nester mehr bestehen. Die Struktur ist heute ganz anders, nicht nur graduell verschieden, sondern ganz anders als die damalige schizoide Struktur - in der die Grundambivalenz ist "ich bin da". Dieses Da-sein wird um jeden Preis, durch Provokation, durch alles mögliche, durch Leistung bis zum Letzten und durch Krankheiten und Zusammenbrüche bekräftigt, während die Aussage "ich brauche etwas - ich bin bedürftig" vermieden wird. Körperlich sehen wir in den schizoiden Strukturen ein buntes Sammelsurium - es gibt keine typische Körperstruktur, dafür aber große Ungereimtheiten, riesige Köpfe auf Kinderkörpern, Kinderköpfe auf großen Körpern, normal proportionierte Menschen mit ganz großen Händen oder sonst wohlgestaltete Menschen, die plötzlich riesige Waden haben, also Ungereimtes, und in der Tiefe ist da eine Starre in den großen Gelenken, die sich in einer Psychose ausdrückt als die Sterea, die wechselnde Starre.

Es gibt immer irgendwo massive Unterbrechungen im Energiefluß. Was ein Energiefluß ist, wissen aber heutzutage die wenigsten, da wir uns durch das Erlernen von "Zusammennehmen" und "Zurückhalten" nur noch selten so lösen können, daß wir das, was in uns strömt, auch "strömend" spüren. Wir merken es nur noch, wenn wir uns verlieben. Da fangen wir plötzlich an am ganzen Leibe zu zittern oder "es strömt alles". Manchmal kennen wir diese Gefühle, W.REICH nannte sie ozeanische Gefühle.

Der Anatom BLECHSCHMIDT hat uns gezeigt, daß wir uns von Anfang an in der Bewegung entwickeln. Schon die Befruchtung ist eine Bewegung, weiter die Teilung der Eizelle in zwei Zellen, von zwei in vier Zellen usw., die Bildung der Blastula und schließlich die Einnistung in den Uterus. Das alles sind Bewegungen, wenn auch zu dieser Zeit noch langsame. Und wir bewegen uns und entwickeln uns in Abhängigkeit und Antwort auf eine Umgebung und tun da unser

Bestes. Aber manche Anpassungsleistungen oder "Antworten" auf die Umgebung sind mit dem Leben nicht vereinbar wie etwa die Anpassung an das Rötelnvirus im dritten Schwangerschaftsmonat oder im vierten, oder etwa an Contergan. Da können wir das, was uns wesensgemäß wäre, nicht voll ausformen.

Wenn man in einem Experiment etwa bei einem Embryo die Armanlagen an ihren Entwicklungsbewegungen durch Vergiftung behindert, dann entwickelt sich auch das Herz nicht. Wir müssen als ganzer Leib unsere "Entwicklungsbewegungen" durchmachen können, schon als 3-wöchiger Keim, damit sich der ganze Organismus wesensgemäß entwickeln kann. Passiert das aber nicht, so bleiben wir in der Zweikammrigkeit unseres Herzens stehen, was mit einem späteren Überleben nicht vereinbar ist usw. Es gilt vielmehr die Gesetzmäßigkeit, daß wir uns in Bewegung entwickeln müssen, in Abhängigkeit und in Antwort auf eine Umgebung und wesensgemäß, einer inneren Anlage folgend, die man auch den genetischen Code nennt - im philosophischen Sinne "das Wesen". Dürfen wir uns aber nicht diesem Wesen gemäß in Bewegung entwickeln, dann ist die Form, die wir dabei erwerben, nicht mehr mit einem späteren befriedigenden Leben vereinbar und ein befriedigendes Leben heißt für mich ein wesensgemäßes Leben, also ein den inneren Anlagen gemäßes Wesen.

Die wichtigste Entwicklung nach der Geburt ist die E-motion. Diese ist, wie das Wort sagt, eine Bewegung von innen nach außen im Gegensatz zum Gefühl, das die Wahr-nehmnung einer inneren Bewegung ist. Deshalb müssen wir in unserer Entwicklung lernen, die Emotionen zu drosseln oder aber in Anpassung an die Umwelt lernen, daß in unserem Inneren Bewegung spürbar wird, die wir dann als Selbst-Gefühl wahrnehmen. Nur dann aber, wenn wir mit unserer Emotion, unserem besten Werkzeug zum Überleben, nicht ankommen, denn werden wir sie unterdrücken und das ist das, was dann das Kind tut mit Luft anhalten oder Löcher in die Decke starren. Wenn Sie einmal Schizophrene auf der Station sehen, dann brauchen Sie sie nur waagerecht zu legen und Sie haben den Säugling, der völlig verzweifelt und ohne Hoffnung (weil er den Zeitbegriff noch nicht kennt) steif im Bett liegt und Löcher in die Zimmerdecke starrt. Diese Art und Weise, wie wir unsere Emotionalität unterdrücken und damit unser Selbstgefühl mindern, ist nun phasenspezifisch eingefleischt. In den frühen Entwicklungsphasen ist es das Luftanhalten und je später das Trauma, desto spezifizierter und umso weniger total ist dann die Abwehr, dafür aber umso lokalisierter.

Zurück zum unterbrochenen Energiefluß. Wir entwickeln uns durch Bewegung. Durch unsere Entwicklung erfahren wir - da ist wieder das Bewegungselement

"fahren" drin - erfahren wir die Welt und lernen auch aus Erfahrung solange, bis wir, wenn wir an unseren Abwehrformen starr festhalten und damit unbeweglich geworden sind, weniger als jedes andere Tier aus Erfahrung weiter lernen können. Es hat ja jeder Mensch die Gabe, nicht aus Erfahrung lernen zu müssen, weil er ja "abwehren" kann. Jede Ratte, konditioniert auf Käse - Elektroschock - Elektroschock, lernt sehr schnell um, wenn man umpolt auf Elektroschock - Käse - Elektroschock. Nach drei oder vier Versuchen weiß sie, wo der Käse ist.

Nicht so der neurotische Mensch. Der heiratet die "Mutter", dann taugt sie nichts denkt er in der Projektion, dann heiratet er wieder die "Mutter". Beim sechsten Versuch meint er dann schließlich, es könnte vielleicht auch etwas mit ihm selber zu tun haben und geht in die Therapie. Wenn wir uns nicht bewegen, dann "bewegt" sich auch weniger in uns und Sie müssen sich vorstellen, das Risiko sich zu bewegen ist natürlich größer, wenn man sehr früh gelernt hat, die Luft anzuhalten und damit seine Vitalität zu drosseln. Man macht auch mehr Fehler, wenn man nicht voll vitalisiert ist. Aber eigentlich bewegen sich die Kinder viel und sie atmen vor allem auch bei Streß mehr als gewöhnlich. Während der normale neurotische Erwachsene bei Streß die Luft anhält, tut das das ungestört aufgewachsene Kind nicht. Aber wenn wir gelernt haben, die Atmung und unsere Bewegung zu drosseln, dann bewegt sich auch in uns weniger. Aber wenn sich in uns weniger bewegt, dann fühlen wir auch weniger. Wenn wir weniger fühlen, dann haben wir auch weniger Selbstgefühl und mit weniger Selbstgefühl sind wir nun wiederum angewiesen auf Applaus oder "Tomaten" aus der Umgebung, um vielleicht damit unser Image von uns selbst oder unser Selbstbild aufrecht zu erhalten. Je weniger wir uns bewegen, je mehr wir durchhalten, um emotionalen Ausdruck usw. zurückzuhalten, desto weniger Selbstgefühl haben wir und umso mehr sind wir identifiziert mit dem Sammelsurium von Du-bist-Aussagen aus der Umgebung. Diese sind natürlich umso weniger zusammenzukriegen, je gespaltener wir selber sind und aus dem zweifelnden Kind wird dann später der zweifelnde Erwachsene.

Das Kind, das gut durch die Kindheit kommt, ist mit der Welt und mit sich selbst einverstanden, d.h. es hat einen Verstand. Seine Struktur, die Bedürfnisse zu befriedigen und sein Umgang mit der Welt sind nicht voneinander abgespalten. Solche Menschen können sich am Abend sagen "morgen höre ich mit dem Rauchen auf" - und am nächsten Morgen tun sie es wirklich. Die Anderen dagegen bestehen aus völlig verschiedenen Teilpersönlichkeiten: Wo der Eine in ihm eben am Abend sagt "morgen hörst du mit Rauchen auf" da sagt der Andere in ihm "ich denk' nicht dran!", und wir verhalten uns in verschiedenen Situationen oft ganz verschieden.

Ich glaube, daß in unserer Kultur der ganz gesunde Mensch nicht mehr vorkommt. Ich sehe sehr selten Jemand, an dem ich nicht deutlich eine eingefleischte Abwehr von Erfahrungen ganz einfach aus seiner Haltung, seinem Blickkontakt oder seiner Stimme wahrnehmen kann.
Die schizoide Struktur ist organisiert um die Abwehr von Bedürftigkeit. Diejenigen aber, die bedürftig sein durften und auch Zuwendung bekamen, doch dann überfordert oder vernachlässigt oder verlassen wurden, sind die oral Strukturierten. Eine Überforderung ist es zum Beispiel, ein Kind in der ganz frühen Entwicklungszeit zu lange warten zu lassen. Eine Überforderung ist es auch, wenn ein kleines Kind, das gerade schon laufen kann, hinterherzockeln muß, weil die Mutter schon eine Einkaufstasche und ein anderes Kind auf dem Arm hat und wenn diese Mutter dann sagt: "jetzt komm endlich oder bleib da!" (Angst vor dem Verlassenwerden). Das sind dann die oral Strukturierten, die mit dem sehnsüchtigen Blick in die weite Ferne voller Hunger in den Augen, einem Hunger nach Zuwendung. Dagegen ist der Blick des Schizoiden flüchtig. Der checkt immer wieder ab und geht weg. Der Blick des schizophren Strukturierten ist jedoch so, daß er meistens so aussieht,als wäre gar niemand zuhause, vor allem niemand da, wenn man ihm wirklich in die Augen schaut. Oral-depressiv Strukturierte, die der RIEMANNschen Kategorie des Depressiven entsprechen, sind etwa karikiert durch Karl Valentin. Karl Valentin ist von der Struktur und der Art seines Humors her "the underdog", der nie irgendwo weiterkommt, der immer hintendran ist, der völlig konfus ist im Wirrwarr der Umgebung und seiner eigenen Phantasie mit der für ihn typischen Körperhaltung: Während der sogenannte energiegeladene Gesunde überall gebeugte Gelenke hat, hat der Orale überstreckte Gelenke. Das Becken ist bei ihm so gekippt, daß der Bauch vor dem Leib hängt. Sie sind wie kleinen Kinder, die gerade erst stehen gelernt haben. Die Kniee sind weit durchgedrückt, sodaß sie einen Winkel nach hinten bilden. Die Schultern hängen, der Brustkorb kollabiert, der Kopf ist weit vor dem Körper. Da ist ein Hohlkreuz, aber kein aktiv zurückgehaltenes wie bei denen, die ihre Sexualität zurückhalten müssen, sondern es kommt einfach von dem Kollaps der ganzen Figur. Das Leitsymptom ist hier Energiemangel, so wie beim Schizoiden das Leitsymptom Kontaktscheu ist, aber kontaktscheu ist der Orale ganz und garnicht! Er hat vielmehr Realitätsbewußtsein und ist anhänglich. Hier geht es um die Ambivalenz Bedürftigkeit - Autonomie. Der Orale wird nie aufstampfen, um zu sagen "jetzt komm' ich" oder NEIN. Unter Streß gibt er zwar seine Autonomie auf und lebt nach den Bedingungen der Anderen, um dann aber doch unterwürfig zu meckern. Er wird seine Abhängigkeit von Anderen zwar leugnen, wird sie aber, so wie er lebt, immer wieder bekräftigen. Hierzu gehören auch die Männer, die nicht genug Befriedigung in der Sexualität finden, weil sie selber zu wenig Dampf drauf haben, aber immer eine

"Mutter" in der Gegend brauchen. Sie lasten dem Partner (ihre) mangelnde Vitalität an, er ist nicht gut genug und langweilig. Sie trennen sich auch mal, aber eigentlich nur, wenn sie schon wieder Jemand an der Hand haben, um sofort in eine neue Beziehung, in einen neuen Schoß flüchten zu können. Geleugnet wird die Abhängigkeit von der Mutter und als sexueller Drang im Luftschloß ausgelebt. Die Sexualität wird hauptsächlich zur Befriedigung des Bedürfnisses nach Nähe, Wärme und Geborgenheit benutzt und oft sehr schamvoll erlebt. Noch mehr aber vom Schizoiden, der ja einen Echtheitsfimmel hat und es als "Ausverkauf" erlebt, wenn er sich wegen dieser anderen frühkindlichen Bedürfnisse körperlich hingibt.

Wenn ein Kind Autonomie gewonnen hat, wenn es also wirklich sicher stehen kann und das erste Mal im Du-Du-Du und da-da-da sein Ich findet und sich damit selbst als vom Du und da-draußen getrennt entdeckt, dann wird der Andere als Objekt wahrgenommen, als Jemand, zu dem man hinwill. Jetzt, wo wir nicht mehr eins-sind, suche ich Deine Nähe - ich will zu Dir. Wenn nun aber die Autonomie durch die Nähe, durch manipulative Bedingungen, durch Demütigungen, durch Hochjubeln oder Fallenlassen gefährdet wird, dann entwickelt sich das, was wir die psychopathische Struktur nennen. Dies ist eine erst jetzt von LOWEN in seinem Buch "Narzißmus" veröffentlichte Strukturform, was meiner Meinung nach daran liegt, daß wir Therapeuten selbst sehr viele Anteile dieser Dynamik in uns selber haben. Die Grunddynamik ist dabei die Vermeidung von Nähe, um Autonomie zu bewahren, aber natürlich bei gleichzeitigem Nähebedürfnis. Diesen Konflikt lösen wir Therapeuten und andere "Machthaber" wie Politiker usw. mit dem Slogan "ich brauche Kontakt, Du kommst zu mir und zahlst auch noch dafür". Ich glaube, es hat deshalb solange für diese Erkenntnis gebraucht, weil erst einmal so und so viele Generationen analysiert werden mußten, bis wir auch das noch analysieren konnten. Es war offenbar leichter, die davor liegenden Strukturen zu analysieren, weil wir nicht soviel davon in uns haben, denn wirklich oral oder schizophren Strukturierte schaffen es selten so weit. Die halten es nicht aus, 20 Jahre auf einer Schulbank zu sitzen und danach noch 6 Jahre auf der Couch zu liegen. Die flippen vorher aus. Man muß also genügend Genialität gerettet haben, um überhaupt in den Beruf eines Professionellen hineinkommen und dort dem Streß standhalten zu können. Da mögen eine Menge prae-oedipale Grundstörungen vorhanden sein, aber es muß auch genügend Vitalität mit in die oedipale Phase herübergekommen sein, sodaß man genug Penetrationsvermögen besitzt, um es in einem professionellen Beruf als einem freiheitlichen Milieu zu schaffen.

Die typische psychopathische Struktur ist durch das amerikanische Ideal des Superman strukturiert: Oben viel, unten wenig. Riesige Schultern, kräftiger Körper, große Hände zum Manipulieren und als Leitmerkmal mißtrauische Augen, in denen das Unterlid immer angespannt bleibt. Es sind Menschen, die in der Regel wahnsinnig freundlich sind. Ich wähle das Wort "wahnsinnig" freundlich mit Absicht, denn wenn man sie aus ihrer Freundlichkeit herauslockt, drohen sie wirklich, "wahnsinnig" zu werden. Es sind die typischen Helfer, wie sie W.SCHMIDTBAUER beschreibt, die nichts anderes können als "helfenmüssen". - Ich habe einmal in Nordeutschland für eine Gruppe von Sozialarbeitern eine Fortbildung gemacht. Es waren 80 Sozialarbeiter und ihr Chef als Organisator. Solche Leute können toll organisieren und managen. Sie können zwar nicht "Chef" sein, aber herumschieben. Ich habe zunächst die Charakterstrukturen mit ihnen durchgespielt und dann eine Übung mit ihrem Organisator gemacht. Dabei habe ich ihn mir gegenüber gestellt und er sah dabei so lieb und freundlich aus und er konnte das Blaue vom Himmel herunterrationalisieren. Es ist die Übung in der Bioenergetik, wo man sich gegenüber steht, die Knie locker losgelassen in einer federnden Haltung, wobei man den Anderen so an die Lende schlägt, daß er kippt und dagegen einen Fuß vorstellt. Als er es endlich tat, hat er gleich drei aggressive Schläge getan. Dabei stand ihm eine mörderische Wut im Gesicht und seine Freunde waren alle zutiefst erschrocken und sagten: So kennen wir Dich ja garnicht! Wirklich, die schwarze Raserei stand ihm im Gesicht. Er selber hatte es garnicht gemerkt, es war so schnell wieder weg. Aber die Anderen spürten es umso deutlicher.

LOWEN sieht sehr viel sexuelle Verführung in der frühesten Zeit. Ich glaube, daß dabei tatsächlicher Inzest selten vorkommt, während ich ihn bei Schizophrenen viel häufiger sehe. Aber allein schon Mamas Liebling oder Papas ganzer Stolz zu sein ist eine Verführung. Wir verdanken es einem Laien, daß er zumindest Hinweise darauf gegeben hat, wie das sein könte. D.H.LAWRENCE sieht schon die intellektuelle Beeinflussung des Kindes als eine "Inzesthandlung" an. Er sagt nämlich: Wenn man die oberen vegetativen Zentren anspricht, die eng mit der Hirntätigkeit verbunden sind, dann schwingen auch die tieferen wie das Herzgeflecht, das Thoracicusgeflecht und die ganz tiefen wie der Solarplexus und das Sacralgeflecht immer mit. So entsteht durch den Austausch der Gedanken zwischen Eltern und Kind ständig eine spannende Beziehung, die für beide Teile befriedigend ist und doch frustrierend erlebt wird, weil sie im Kind immer auch unterschwellig Sexuelles antönen läßt, das mangels Gegenüber nie befriedigt werden kann. LAWRENCE sieht die Abgespaltenheit unserer Kultur darauf zurückgeführt, daß wir viel zu früh mit den Kindern über die Geheimnisse des Lebens reden. Er sagt, die Eltern sollten ihren Kindern eine

Decke geben und eine Suppe. Und Antworten auf ihre Fragen, die sie stellen - würde ich noch hinzufügen, aber kein Wort mehr! Und dazu sie das Geheimnis, das Fremde in der ersten sexuellen Beziehung in der Adoleszenz entdecken lassen, daß sie zunächst aus dem Hause gehen müssen, um das Geheimnis zu entdecken, denn sonst bleiben sie immer mit der Familie verheiratet - der Romanschriftsteller.

Eine typische Situation, die ich bei psychopathisch Strukturierten sehr viel beobachte, ist das Hochjubeln und Fallenlassen. Der Papa ist bei der Arbeit, das Kind ist der Liebling der Mutter und bekommt ihre ganze Aufmerksamkeit. Kaum kommt der Papa abends heim, so ist es weg vom Fenster, einfach so stehen gelassen. Das sehe ich oft an der Basis dieser tiefen Ich-Kränkung, die dann zum Ausdruck mörderischer Wut im Gesicht führt.

Die nächste Stufe ist die Ambivalenz zwischen "Nähe" und freiem Ausdruck. Das Kind, das den Rückhalt der Mutter und dann auch des Vaters hat, will jetzt hinausgehen. Es geht ins Nebenzimmer, kramt in den Schubladen, kommt freudestrahlend mit einer Entdeckung zurück - es ist das zerrissene Hochzeitsfoto...! , oder es rennt mit einem Maikäfer in der Hand, den es zum ersten Mal gesehen hat, auf den Papa zu... "Laß' mich in Ruhe, sei nicht so laut, halt' dich still, red' nicht so viel bei Tisch" usw. Das sind die gestauchten Kinder, die im freien Ausdruck so viel gekränkt und gebremst wurden, sodaß sie dann alles drin behalten.

Während der Schizophrene sich überall "hält" oder im Wechsel "auseinanderfällt" und der Schizoide sich zwanghaft "zusammenhält", um nicht auseinanderzufallen, um sein Dasein zu wahren, hält sich der Orale zum Beispiel mit seinen Augen fest, hängt sich mit dem Blick in den Anderen hinein und läßt nicht los. Das sind Leute, die eine halbe Minute nicht mit den Lidern zu klimpern wagen aus Angst, "wenn ich die Augen wieder aufmache, ist der Andere nicht mehr da". Auch die Leute mit der "Klammerhand" - das Äffchen, das nicht loslassen will - sind oral Strukturierte.

Der Orale hält sich fest, der Psychopath hält sich "oben": Er drückt die Beine durch, das Becken wird extrem eng gehalten, sodaß ja nichts Sexuelles herauskommen kann. Er bläst sich auf und verharrt dann in der Inflation, während die Strukturen davor bis zur Oralität die Einatmung vermeiden und die schizophren Strukturierten mit minimalem Atem durchkommen, also oft eine ganze Minute lang nicht atmen. Ich schaue sehr viel auf den Atem und bin erstaunt, mit wie wenig Atem man überleben kann. Psychopathisch Strukturierte leben die

Inflation, sei es, ob sie es nun als die erfolglosen Soziopathen tun, die mit einer Flasche in der Hand das Königreich unter der Brücke für sich alleine haben und dort machen können, was sie wollen, oder ob es der "Erfolgreiche" ist, der an seine eigenen Lügen glaubt wie zum Beispiel Richard Nixon oder andere "Einsame Größen" und dabei ihrer eigenen Selbsttäuschung auf den Leim gehen - sie alle verharren in der Inflation und halten sich auf diese Weise "oben".

Zur nächsten Struktur gehören alle Diejenigen, die im Zweifelsfall zwischen freiem Ausdruck und dem Bedürfnis nach Nähe auf die Erhaltung der Nähe regredieren und daran festhalten. Sie halten alles drin zurück, damit nichts herauskommt und sie sehen auch gestaucht aus. Wir nennen sie die masochistisch Strukturierten. W.REICH hat diesen Begriff eingeführt, was zu seinem zweiten Streit mit S.FREUD führte. FREUD hat nämlich, um die Erfolglosigkeit der Psychoanalyse mit den masochistisch Strukturierten zu rationalisieren, den "Todestrieb" erfunden und seine Libidotheorie allmählich verlassen, während W.REICH daran festhielt und sagte, Masochismus ist eine Abwehr und kein natürliches oder angelegtes Verhalten wie alle anderen neurotischen Strukturen. Er hat ein ganz einfaches Beispiel gebracht für die Annahme oder Behauptung, daß der Masochist Lust sucht wie Jeder, aber dabei solche Angst vor Strafe hat, daß er sie sich selbst gleich zufügt. Er hat das mit einem einfachen Experiment demonstriert: Da war Einer, der behauptete, bei Schmerz Lust zu empfinden. Dem hat er mit dem Lineal eins rübergezogen. Der sagte "au!" und das war für REICH ein deutliches Zeichen, daß er den Schmerz genau so als Schmerz empfindet wie jeder Andere auch, aber mit Lust nicht umgehen kann. Die größte Lustangst von allen Strukturen ist daher beim Masochisten zu finden. Sie haben eine riesige Sehnsucht, zu "platzen", aber zugleich eine wahnsinnige Angst davor. Masochisten miteinander haben einen klaren Ehezyklus: Sie sind zunächst friedlich, fangen dann an zu sticheln und zu nörgeln. Das sind die Menschen mit den pressenden Stimmen, die dauernd unter Druck stehen wie ein Wasserkessel auf einer klein gehaltenen Flamme mit einem zu kleinen Ventil. Es sind Leute, die unheimlich unter Druck stehen. Ihre Feindseligkeit und Wut stehen ihnen im Gesicht, aber sie können sie nur über Provokationen ausleben, d.h. sie selber provozieren und haben auch schon etwas Provozierendes, Aggressives oder Vorwurfsvolles in der Stimme. Sie sind zunächst friedlich miteinander. Es geht eine Weile lang gut. Dann fangen sie an zu sticheln und zu provozieren. Das steigert sich dann, auch der sexuelle Frust steigt und schließlich kommt es zu einer Prügelei. Hierbei passiert eines: Erstens kommen sie durch die viele Bewegung beim Prügeln so in Fahrt, daß die körperlich gehaltene Abwehr sich löst, und zweitens steigert sich in

der Prügelei auch die Erregung und dann haben sie einen schönen Orgasmus!

Da ist ein Kind, das zu Papa geht und sagt "die Mama ist doof" und der Papa hat gerade seinen Frust mit der Mama und stimmt zu, statt zu sagen: Wieso, wir wollen mal mit ihr reden!. Abends erzählt er es der Mama. Er reagiert seine Rache ab und sagt "ich finde Dich doof, die Tochter findet Dich auch doof, wir sind schon zu zweit". Und am nächsten Tage kriegt es die Tochter von der Mama zu spüren. - Diese Menschen lassen sich ihre Genitalität nicht mehr nehmen und übertreiben sie. Da ist zum Beispiel die Abwehr der Kränkung: Das Superweibchen oder das Übermännchen. Nicht Superman, wie man Psychopathen so nennt, sondern Übermännchen, also der, der immer vorne ist. Der phallisch-narzistische Mann ist nicht einer, der immer oben sein muß. Macht interessiert ihn nicht, aber Führung. Er muß immer vorne sein und konkurrieren, während die Hysterica in ihrer reinen Form extrem selten geworden ist als Frauentyp, der seine Weiblichkeit noch überbetont. Ich sehe sie kaum noch, diese Frauen mit der Frechheit im Auge, ständig in Bereitschaft zu aggressiver Verführung. Die Psychopatin manipuliert, sie saugt an, während die wirkliche Hysterica dauernd auf der Suche ist. Sie wartet nicht und hat eine enorme Ausstrahlung, ein besonderes Leuchten im Auge und sehr viel Beweglichkeit im Körper, wobei der Hüftschwung etwas übertrieben ist, weil sie als einzige Abwehr der Hingabe eine kleine Spannung im Kreuz hat.

Wenn man in der Pubertät Genialität gewinnt, dann wird sie dadurch gesteigert, daß man die Knie losläßt und das Becken ein klein bischen zurücknimmt. Die Hottentotten haben diese Haltung extrem gesteigert. Dadurch erhöht sich die Ladung und natürlich in der Hingabe dann die Möglichkeit der Steigerung der Lust in der Entladung. Bei Denen ist diese Haltung nun fixiert. Da ist das Becken aktiv zurückgezogen und der Kopf - ganz typisch - etwas zu weit weg vom Körper. Die Lust wird dissoziiert durch eine Streckung des Halses, die das Heraushalten bewirkt.

Der Psychopath hält sich "oben", der Masochist hält alles drin, die gegengeschlechtlich Identifizierten halten sich zurück. Oft sind sie im Unterbau sehr zugeneigt und dann im Oberbau zurückgeneigt = "Zurückhaltung". Das aber sind die gegengeschlechtlich Überidentifizierten, der passiv-feminine Mann und die maskulin-aggressive Frau, während die gleichgeschlechtlich Überidentifizierten , der phallisch-narzistische Mann und die hysterische Frau sich heraushalten, um nicht noch einmal "hereinzufallen".

Man kann an der Haltung auch die hervorstechende Fallangst sehen: Diejenigen, die alles drinhalten, haben Angst, herauszufallen. Diejenigen, die sich zurückhalten, haben Angst, daß etwas vorfällt. Diejenigen, die sich heraushalten, haben Angst, hereinzufallen, d.h. sie haben Angst mit der Hingabe. Sie sind dabei leistungsstark, suchen Sexualität und können aber sehr lange Zeit ohne sexuelle Betätigung auskommen im Gegensatz zu den Frühgestörten, die sexuelle Betätigung brauchen, um ihre Bedürftigkeit nach Nähe, Wärme und Geborgenheit zu befriedigen. Rein rigide oder rein oedipal Strukturierte können dagegen ohne sexuelle Beziehung leben, obwohl sie damit einverstanden sind und sie sie auch suchen. Wenn sie dann aber doch eine Beziehung eingehen, so leiden sie sehr daran, weil sie sich nicht voll hingeben können.

Ein Beispiel dafür aus der Therapie: Ein Tessiner, Kollege, schön wie ein Jungstier, richtig italienischer Typ mit schwarzen Haaren, enormer Ausstrahlung, Leuchten in den Augen und - statt in der Nase - den Goldring im Ohr. Ich bitte ihn, sich auf eine Matratze zu legen und mit den Armen zu schlagen und den Füßen zu treten. - Wir nehen das als eine Übung zur Vitalisierung und zur Abreaktion von Wut oder überhaupt zur Weckung der verborgenen Gefühle und auch als diagnostisches Mittel. Wenn Sie jemamd schizoid Gestörten treten oder schlagen lassen, so fällt die koordinierte Bewegung auseinander: Er macht mit den Beinen etwas ganz anderes als mit den Armen. Mit den Armen kann er richtig schlagen, aber mit den Füßen strampelt er nur. Je mehr es aber in Richtung ganz frühe Störung geht, also in Richtung schizophrene Struktur, umso mehr wird es überhaupt verweigert oder, wenn doch, dann nur mechanisch. Dann fangen alle Drumherumsitzenden an zu frieren und bekommen Angst um das Überleben von diesem Menschen, weil hier ganz deutlich wird, wie abgespalten seine Tätigkeit von seinem Erleben ist. Wenn Sie jemand rigid oder oedipal Strukturierten treten oder schlagen lassen, wird es eine zunehmende Wonne: Die gucken erst einmal, ob sie auch wirklich dürfen. Dann legen sie los und dann kommen sie richtig in Fahrt und das Ganze wird immer koordinierter und freier. - Dieser junge Mann aus dem Tessin trat und schlug nun und der Raum fing an zu singen und zu leuchten. Es ging ein Strahlen über die Gesichter Aller. Und in dem Moment, wo er wirklich die Kontrolle über sich verloren hätte und er sich dem hätte hingeben müssen, da stand er in einem flic-flac vor mir, aus dem Treten raus und hatte sehr kontrolliert seine Faust genau vor meiner Nase. Es war eine unglaubliche Koordination und Körperbeherrschung, wo der Körper im Dienst des Ego steht!

Während FREUDs Devise war, "wo Es war, soll Ich werden", ist unsere Devise,

"wo Ich war, soll Es werden". Denn das Es ist nicht nur dieser ganze "Atommüll" bei uns im Keller des Unbewußten mit seinem kulturzerstörenden und gefährdeten Potential, sondern es ist auch all das, was wir noch nicht von uns kennen und noch nicht verwirklicht haben. Auch das ist alles im Es verborgen - C.G.JUNG wußte das natürlich. Wir arbeiten in der Bioenergetik an einem langsamen Abbau der Ich-Strategien, sodaß aus diesem Keller, in dem natürlich auch alle Schätze verborgen sind - auch genug des Kindes-, in dem die ganze Kreativität verborgen ist, ans Tageslicht kommen und nachreifen kann.

Ich glaube, daß das, was wir in der Bioenergetik am Körper ablesen können, dank ihrer heutigen Dynamisierung auch die Graphologie allmählich aus der Handschrift analysieren kann. Früher hatte man bei KRETSCHMER usw. auch von Körpertypen gelesen, aber die waren starr festgelegt, da war keine Dynamik einer Entwicklung drin. Die heutige bioenergetische Charakterologie enthält Dynamik. Wir sehen, daß die Abwehr von Verzweiflung, von Verlassenheit, von Demütigung, von bedrohter Nähe, von freiem Ausdruck, von Hingabe, daß diese Abwehr dieser Urbedürfnisse jeden Tag neu eingeübt wird. Wenn wir in der Regression - das nenne ich eine induzierte Krise - in dieser Regression mit emotionalem Ausdruck, den schon FREUD zu einer Heilung für erforderlich hielt oder als heilsamen Faktor ansah, wieder das Kind erreichen in seiner Bedürftigkeit, dann kann es neue Strategien erlernen, um zu dem zu kommen, was es braucht, um den Erwachsenen, das Ich, besser unterstützen zu können, denn das Ich wurzelt allemal im Es.

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Christian Dettweiler:

Psychische Abwehrformen in verschiedenen Kultur- und Gesellschaftsformen

Ziel jeder menschlichen Entwicklung ist es, die angeborenen Fähigkeiten sinnvoll zu entfalten. Der auf die Dauer stärkste Lebenstrieb ist daher nicht Hunger/Liebe, sondern die Realisierung der eigenen Möglichkeiten, die zunächst nur als Anlagen vorhanden sind und erst von der Umwelt angesprochen werden müssen. Diese Selbstentfaltung wird aber gewöhnlich durch von außen kommende Entwicklungsstörungen des ICH beeinträchtigt und teilweise abgestoppt, sodaß nur ein Teil der vielfältigen genetischen Anlagen zur Geltung kommen kann. Durch traumatische Einflüsse, meist aus der Kindheit, bilden sich Fixierungen an bestimmte Entwicklungsstufen aus, sodaß die psychische Weiterentwicklung der Persönlichkeit stehen bleibt, was wir auch Neurosen nennen. Hieran sind - abgesehen von elterlichem Fehlverhalten - regelmäßig auch einseitige gesellschaftliche Normen beteiligt, die jeweils nur einen bestimmten Anteil zulassen, andere unterdrücken. Was nun für "gut" oder "schlecht" erklärt wird, wechselt von Land zu Land und auch im Laufe der Zeit. Es haben sich dabei allmählich bestimmte gemeinsame "Charaktereigenschaften" herausgebildet, die uns bei anderen Völkern besonders auffallen, bei uns selber gewöhnlich nicht, weil wir ja mit dazu gehören. In den folgenden Ausführungen werden die Dinge absichtlich etwas pointiert dargestellt, damit wir eventuell auch unsere eigene Abwehr dabei kennen lernen.

Eine Ausnahme bildete die Griechische Antike in ihrer Blütezeit: Hier hatte jede menschliche Eigenschaft in Gestalt eines Gottes noch ihren Platz in der Gesellschaft . Es gab kaum neurotische Zerrbilder von Persönlichkeiten, wie sie später reichlich aufgetreten sind. Auch für Eigenschaften, die wir heute als "schlecht" bezeichnen würden, gab es Gottheiten wie Eris, die Urheberin des Kampfes und Streites oder Ate, die Göttin des Unheils, und auch der Göttervater Jupiter/Zeus hatte seine ganz offiziell erlaubten Amouren neben seiner Ehefrau Hera. Man glaubte ja damals, daß alle derartigen Verhaltensweisen nicht von innen heraus, sondern von außen her durch irgendeinen Gott bewirkt wurden, wie man ja auch lange Zeit glaubte, daß Träume oder Krankheiten von Gott gesandt seien.

Heute noch haben im Orient die Geisteskranken ihren Platz in der Gesellschaft und sie dürfen ganz offiziell ihren Lebensunterhalt durch Betteln erwerben, während man bei uns in Europa die "Irren" lange Zeit am liebsten in weit von der Gesellschaft abgelegenen Anstalten versteckte nach dem (unbewußten) Motto: Die Geisteskranken, das schlechte Gewissen unserer Gesellschaft.

Dieses Problem gilt nun neben der Sexualität ganz besonders für die Aggression: In der Antike durfte man durchaus aggressiv sein, man hatte den Kriegsgott Ares oder Mars dafür, der für die Entstehung von Kriegen zuständig war (nicht wir selber!). Man durfte sich auch wehren und versuchte nicht, die Aggression als etwas Fremdes abzuwehren, während die Christliche Religion ihren Heiligen Georg als "Drachentöter" kennt. Unser innerer "Drache", der ja auch ein Teil unserer Persönlichkeit ist, läßt sich aber, wie unsere Träume beweisen, nicht einfach "töten", sondern wir müssen versuchen, mit ihm ins Gespräch zu kommen und mit ihm zu leben, damit er nicht - auch abgewehrt - Herr über uns wird. Auf der griechischen Insel Delos gibt es ein Mosaik, in dem dargestellt ist, wie der Gott Dionysos (?) mit der Lanze in der Hand auf einem Tiger reitet. Er will diesen Tiger aber nicht töten, sondern der "Tiger" ist seine Kraftquelle und läßt sich vom Reiter lenken, vergleichbar mit den Centauren. Der gefährliche Tiger ist also sein Freund geworden und gibt ihm die Kraft zur Selbstverteidigung. Auch in Ostasien hat der Drache allgemein seinen Platz in der Gesellschaft und soll nicht getötet werden, sondern gehört einfach mit zum Leben. Uns dagegen wurde immer wieder gepredigt: Du sollst als sündiger Mensch demütig und bescheiden sein und Deinen inneren Drachen bekämpfen. Daraus resultierten so manche, auch ekklesiogene, Neurosen. Auch die mittelalterliche Hexenverfolgung und die Heilige Inquisition waren eine einzige destruktive große Sexualneurose gewesen, die allerdings Millionen an Menschenopfern forderte. Die Geistlichkeit befriedigte ihr eigenes verdrängtes Sexualbedürfnis damit, daß die armen Opfer sich zunächst vor ihnen nackt ausziehen mußten (als Vorläufer der modernen Peep-Show - Ben Akiba...). Anschließend wurden sie zur Beruhigung des eigenen Gewissens gefoltert (= für ihre teuflischen Verführungskünste bestraft) und verbrannt.

Die älteste "Psychotherapeutische Klinik" der Welt befand sich in Griechenland in Epidauros. Hier wurde bereits damals eine Traumanalyse durchgeführt: Der erste Traum des neu Angekommenen wurde von Priestern gedeutet, wonach die weitere Behandlungsform bestimmt wurde. Auf Steintafeln sind heute noch 70 dieser Traumaufzeichnungen erhalten geblieben. Im Mittelpunkt der großen Anlage, zu der sogar ein Amphithe-ater mit 20 000 Plätzen gehörte, in dem von den Patienten selber "Psychodrama" gespielt wurde, stand der Tholos, ein Rundtempel, der im Gegensatz zu den anderen Rundtempeln auch einen Keller hatte. Dazu der ebenerdige Tempel und das Dachgeschoß. In diesem Keller befanden sich ungiftige Schlangen, die Nattern des Gottes der Heilkunst, Aeskulap. Jeder neue Patient mußte nun durch eine Außentreppe in diesen dunklen Keller steigen, wo er von den durch den Massenbetrieb nervös gemachten Nattern gebissen wurde. Dies bedeutete aber, daß der Gott Asklepios persönlich ihm seine Krankheit genommen hatte und er jetzt gesund wurde.

Die Wissenschaftler haben bis heute daran herumgerätselt, was dieser unterkellerte Tholos bedeuten sollte. Nach meiner Auffassung lassen sich die drei Zonen des Tempels aber leicht vergleichen mit den drei Zonen in der Handschrift: Die Oberzone mit dem Geist, die Mittelzone mit dem Gefühl und der Realität, und die Unterzone mit dem Unbewußten. Das hieß also, daß sich jeder Patient ganz offiziell mit seinem kranken Unterbewußten auseinandersetzen mußte und dabei durch den Schlangenbiß im Dunkeln einen gehörigen Schrecken bekam. Wir haben hier vielleicht eine Frühform der Schock-Therapie vorliegen, durch die ein allzu narzistischer, selbstbezogener Mensch aus seinem Ich-Gefängnis durch ein heilsames Erschrecken herausgeholt wurde, sodaß sein seelisches stehen gebliebenes Leben nun endlich weitergehen konnte. Sehr viel später begegnet uns diese Schock-Therapie dann wieder in der Psychiatrie mit dem Elektro- oder Insulinschock, um damit Patienten an die Anstaltsnormen "anzupassen".

Im Laufe der Jahrhunderte geriet diese Frühform der Psychotherapie in Vergessenheit und man suchte nach anderen Form der Triebbewältigung, wie ja jede Kultur- und Religionsform zugleich ein Versuch der Triebbewältigung ist.

Als Reaktion auf den allgemeinen Sittenverfall und das ungehemmte Ausleben der Sexualität im antiken Rom führte das als "Gegenbesetzung" dieser mangelhaft kontrollierten Triebwünsche verstehbare neu entstandene Christentum im Laufe der Zeit die Abspaltung dieser "verbotenen" Triebansprüche ein: Du sollst nicht... Dabei gab es im idealisierten "Himmel" anfänglich noch den Engel Luzifer, der das Licht der kritischen Erkenntnis brachte. Er war also anfangs noch integriert gewesen und hatte dort auch seinen Platz. Später wurde dieser Bringer der "Helle", des in Fragestellens und des Mündigwerdens von den Kirchenvätern im "Sündenfall" verdrängt, abgespalten und als "Satanas"in die "Hölle" verbannt. Diese Abwehrform "Spaltung" im Denken setzt sich bis heute in der Christlichen Religion fort: Die fromme (= gute) Seele fährt beim Tode gen Himmel, der sündige (= böse) Leib verfault und die "bösen" kritischen Ketzer wurden verbrannt. Bei den "Systemkritikern" macht man es heute nur etwas anders. Dieses polare Denken mit der Spaltung in Leib und Seele läßt sich bis zum heutigen Tage auch in der Medizin wiederfinden, auch wenn sich allmählich die Einsicht bei den Ärzten heraumspricht, daß Leib und Psyche eine funktionale Einheit darstellen. Auch unser Krankenkassensystem enthält noch sehr stark diese Spaltung zwischen Leib und Seele: Der gewöhnlich ohnehin einseitig somatisch ausgebildete Arzt darf in seiner Praxis nur ganz wenige Male einen Patienten wirklich mit seinen Nöten anhören und dafür "Kleine Psychotherapie" mit der Kasse abrechnen. Sonst wird ihm das Zuviel wieder abgezogen. Unser ganzes Krankenkassensystem ist im Grunde noch heute ebenso wie die Ausbildung der Ärzte überwiegend auf der Beseitgung körperlicher

Beschwerden aufgebaut.
Besonders in Europa trifft man heute noch neben der einfachsten Abwehrform "Spaltung/Dissoziation" als bevorzugtem Abwehrmechanismus in der Gesellschaft die "Verdrängung", wie sie sich in der Handschrift in der Winkelbindung ausdrückt (besonders ausgeprägt in der Schulvorlage im Deutschen Kaiserreich mit seinem Schwarz/Weiß-Denken). In außereuropäischen Ländern wie den USA finden wir diese Abwehrform eigentlich nur als "Import", weil sie nicht dem dortigen Erziehungsstil entspricht. Europa wurde seinerzeit vom englischen Puritanismus überschwemmt und man fand als Vorwand für seine eigenen sadistischen Wünsche die Bibelstelle: Wer sein Kind liebt, züchtigt es. Oder. gelobt sei, was hart macht! Es gab in Religionen mit zwangsneurotischem Charakter immer nur die strikte Trennung in "gut" und "schlecht", vielfach bis heute hin, und Abweichungen wurden streng bestraft. Aber wir brauchen garnicht soweit zu gehen und in religiösen Sekten etc. zu suchen. Schon die deutsche Sprache bietet genügend Hinweise für diese strikte Spaltung ohne jede Zwischentöne. Man sehe nur einmal in einem beliebigen Wörterbuch nach, was da alles unter "un" steht: Gut/ungut, Mut/Unmut, Kraut/Unkraut, Heil/Unheil, Art/Unart, brauchbar/unbrauchbar, Gehorsam/Ungehorsam, Geduld/Ungeduld, heimlich/unheimlich, Glück/Unglück, Lust/Unlust, ordentlich/unordentlich, Ruhe/Unruhe, Sitte/Unsitte und so vieles, vieles Andere!. Schon die alte deutsche Winkelschrift entspricht diesem starren Verdrängungsdenken und heute haben wir manchmal Schwierigkeiten, die fehlenden Zwischentöne in der Sprache auszudrücken. Ja, die ganze Graphologie von KLAGES war ein Kind dieser Zeit mit ihren polaren Gegensätzen, was sich auch in der Polarität bei anderen graphologischen Systemen widerspiegelt. Immer werden Charaktereigenschaften damit irgendwie einer Wertung unterworfen. In der Gesellschaft der Jahrhundertwende spielte die ganze Gesellschaft sich gegenseitig etwas vor, die hysterische Struktur feierte Triumphe und die geheime Prostitution blühte beispielsweise wie nie wieder. Die oberflächliche Verdrängung mit dem dahinter verkümmert gebliebenen nicht gelebten Leben gab Stoff für zahlreiche Romanschriftsteller und Bühnenautoren, aber es gab auch schwerste Konflikte mit dem daraus resultierenden unerbittlich strengen Über-Ich. Die Abwehrform Spaltung zeigte sich in ihrer unerfreulichsten Form darin, daß Durchschnittsbürger, die in der Heimat bislang unauffällig und angepaßt gelebt hatten, in Kriegszeiten in Feindesland nach Wegfall der gesellschaftlichen Kontrolle ungehemmt ihren abgespaltenen Sadismus auslebten mit ihren zahllosen Greueltaten, ein Problem, das nicht an irgendeine bestimmte Nation gebunden ist und auch heute noch überall in Kriegsgebieten zu beobachten ist.
Wie sieht es nun mit den gesellschaftlichen Abwehrformen in Europa aus? Der Erziehungsstil entscheidet darüber, welche Abwehrformen bevorzugt gewählt

werden, und diese bilden dann gemeinhin den betreffenden "Volkscharakter". Es gibt besonders aggressive und besonders friedliche Länder. Zu den letzteren gehören seit mehreren Jahrhunderten Schweden und die Schweiz, die auf Kriege ganz verzichteten. Sieht man aber genauer hin, so finden wir in beiden Ländern in deren Handschriften durchaus vielfach die Spaltung wie anderswo auch. Aber hier hat eine Gegenbesetzung des "bösen" Wunsches stattgefunden: Ich bin besonders "gut" und "gerecht", wie etwa unser Bild von der Schweiz geriet. Aber dahinter finden wir besonders schikanöse und kleinliche Behörden als "Ventil" der Gesellschaft für die unterdrückten Racheimpulse als Folge einer strengen und ungerechten Erziehung der Kinder. Der Film "Die Schweizermacher" karikiert diese Probleme sehr gut. In Schweden will man vom Krieg auch schon lange nichts mehr wissen, aber auch dort sind die Behörden, besonders die Finanzbehörden, der "Schatten", während andererseits aus beiden Ländern karitative Organisationen in aller Welt tätig sind: "Wir sind besonders gut und hilfreich zu Allen". - In Frankreich spiegelt sich die Abwehrform Spaltung besonders deutlich im Kontrollzwang der Zentralbehörden in Paris wieder und bei dem Erziehungsstil ist die mütterliche Zuwendung oft gering, während der Vater das Kind bald überfordert. Die Folge ist große Empfindlichkeit gegen jede Kritik und rascher Trotz gegen jede "Unterdrückung". Die Franzosen haben wohl auch deshalb die Höflichkeit besonders gepflegt mit ihrem ständigen "s'il Vous plait". Ein französischer Diplomat sagte einmal sehr zutreffend: Die Höflichkeit ist wie ein Luftkissen. Es ist zwar nichts drin, aber sie mildert die Zusammenstöße (und hält die Gegner durch ihr Ritual auf Distanz, De.).
In Deutschland gibt es durchaus geographische Unterschiede im Erziehungsstil und damit auch in den Handschriften. Während in Nordeutschland die depressive Struktur mit Überangepaßtheit und im Kleinbürgertum das Schein-Ich vorherrschen, ist es im Rheinland eher die hysterische Struktur. In Südwestdeutschland dagegen ist die depressive Struktur mit ihrem Gewissensdruck noch gekoppelt mit einer zu frühen Sauberkeitserziehung, was sich allerdings nicht nur in der sprichwörtlichen Sauberkeit und Sparsamkeit des "Musterländles" äußert, sondern auch im bekannten schwäbischen Geiz. Dazu gehören etwa Familiennamen wie Raff, Hauff, Schäuffele, Schott/Schöttle, Häberle, Heeb, Spahr und Mehrer, während die Eigennamen Frech und Keck "böse Buben" zeigen, die nicht bescheiden sein wollten.
Im "Freistaat" Bayern zeigt sich die durch einen harten Prügelstil in der Erziehung bevorzugte "Spaltung" bei einem guten, belastbaren Ich in der Weise, daß diese Menschen gerne eine "Extrawurst" haben wollen und sich ungerne etwas vorschreiben lassen, wie man dies in anderer Form auch in Frankreich findet, weil "mitmachen" für Manche "Unterwerfung" bedeutet. Die damit verbundene Zwanghaftigkeit wird gerne auf "die bösen Preußen" projiziert, obwohl die

bayerischen Behörden mindestens genau so bürokratisch sein können wie andere auch. An einer Münchner Schule sah ich als Student am Eingang zum Hausmeister stellvertretend für den autoritären Führungsstil noch ein Schild mit der Aufschrift "Schul-Oberoffiziant". Getreu dem sadomasochistischen Syndrom macht man in der Politik keine gemeinsamen Aktionen, blockiert mit einer eigenen Ferienordnung und hat sogar innerhalb Deutschlands eigene Grenzpfähle. Die in diesem Syndrom enthaltene tiefe Unsicherheit in der männlichen Rolle, die in Frankreich mit der Abwehr "Grandiosität" kompensiert wird (la Grande Nation, le Grand Hotel, le Grand Marnier, les Grands Chemins de Fer etc.), wird in Bayern abgewehrt durch Kraftmeierei (Fingerhakeln, die berüchtigten Wirtshausschlägereien usw.) sowie ein Kleben an alten Traditionen und Trachten, was andererseits natürlich kulturgeschichtlich sehr wertvoll ist. - Die Österreicher haben nicht nur ihren Charme (küß die Hand, gnädige Frau), sondern infolge der Spaltung sehr unerfreuliche Intrigen und einen besonders scharfen politischen Witz. In Jugoslawien ist die Gesellschaft offiziell zwanghaft-korrekt und "sauber", und jugoslawische Handwerker haben bei uns einen guten Ruf, aber bei Streitigkeiten sitzt hier wie auch in Italien das Messer sehr locker.

Inzwischen haben sich seit dem Ersten und besonders dem Zweiten Weltkrieg ganz neue Probleme für die Gesellschaft ergeben, auf die wir nicht vorbereitet waren: Hatten die Kinder zu Zeiten von Sigmund FREUD noch zuviel "Vater" gehabt, so finden wir besonders in den letzten 40 bis 50 Jahren viele Kinder, die zuwenig "Vater und Mutter" hatten. Dies hatte mehrere Gründe. Einmal durch die Notzeiten, in denen Keiner den Kindern genügend Nestwärme geben konnte, zum anderen aber in den späteren Nachkriegsjahren ab 1949, als diesen Eltern ihr persönlicher Nachholbedarf wichtiger war als die Bedürfnisse ihrer Kinder, die allzuoft mit Geld oder Spielzeug "abgespeist" wurden. Es gibt aber leider keine "pflegeleichten" Kinder, und wenn man ihre lebenswichtigen Grundbedürfnisse nach Nestwärme und "Entwicklungshilfe" bei ihrer Reifung nicht genügend berücksichtigt, dann werden sie sehr "böse" und greifen in vielen Fällen, wo keine genügende Beziehung zu einem Elternteil erlernt worden war, stellvertretend für ihre Eltern die ganze Gesellschaft an. Wir sprechen hier von Wohlstandsverwahrlosung. Schon vor 20 Jahren wurde von Fachleuten vor dieser Entwicklung gewarnt. Heute werden wir von diesen Menschen mit defektem, schwachem Ich überschwemmt und wir beklagen uns über eine Flut von Kriminalität und Drogensucht, obwohl die Gesellschaft selber hierzu beigetragen hat. Ursprünglich kam diese Welle aus den USA, aber aus einem anderen Grunde: Ähnlich wie in England war es fast ein Dogma, seine Kinder ohne ausreichende Zuwendung großwerden zu lassen, damit sie von früh an selbständig werden sollten. In beiden Fällen war also also der prägende Einfluß der Eltern zu

gering gewesen, die Kinder bekamen zuwenig Orientierung für den Lebenskampf mit. Der Autor hat selber 1973 auf einem Lindauer Graphologie-Kongreß auf diese gefährliche Entwicklung hingewiesen (Leitthema: "Jugend in Not"), und schon 1967 schrieb René SPITZ in seinem zusammenfassenden Buch "Vom Säugling zum Kleinkind" mit vollem Recht: "Das Elend dieser Kinder wird in die Trostlosigkeit der sozialen Beziehungen des Heranwachsenden umgesetzt. Da ihnen die affektive Nahrung (= Liebe) vorenthalten wurde, auf die sie Anspruch hatten, ist ihr einziges Hilfsmittel die Gewalt. Der einzige Weg, der ihnen noch offensteht, ist die Zerstörung einer Gesellschaftsordnung, deren Opfer sie sind. Das Kind wurde um die Liebe betrogen, dem Erwachsenen bleibt nur Haß."

Das Neueste in dieser Beziehung sind die sogenannten "borderline-Fälle" im Grenzbereich zwischen Neurose und Psychose, von denen wir seit etwa 10 Jahren überschwemmt werden und die man vorher kaum dem Namen nach kannte. Auch hier finden wir wieder die "Spaltung", jedoch bei defektem Ich. Der Patient "weiß" zwar um die Existenz seiner inneren Widersprüche, ohne aber darüber emotionale Betroffenheit zu empfinden und ist auch nicht "schuldfähig" im juristischen Sinne. Zu den weiteren Abwehrformen gehören primitive Idealisierungen, Projektion und projektive Identifizierung, auch Verleugnung und Omnipotenzphantasien (Größenwahn) mit einer Abwertung der für ihn bedrohlichen Objekte. Allen diesen Abwehrmaßnahmen aber ist gemeinsam, daß sie wichtige Ich-Funktionen des Patienten beeinträchtigen. Sie haben damit also die "falschen" Abwehrmechanismen gewählt, die nicht stabilisieren können.

Wenn es uns nicht gelingt, diese unheilvolle Entwicklung durch eine verbesserte Eltern-Kind-Beziehung in den Griff zu bekommen, geht diese Entwicklung weiter! Bestrafen nützt nichts, nur vorbeugen.

Jacques SALCE, Paris:

Die Französische Graphometrie

I - Vorwort

Der Aufbau der wissenschaftlichen Graphologie in Frankreich dauert seit dem Jahre 1961 und ist der Universität stets fremd geblieben. Die hauptsächlichen Leistungen dieser Untersuchung sind:
-der klinisch-graphometrische Test. Dieser Test dient vor allem zur Diagnose
-schwerer innerer Konflikte (siehe auch die Darstellung von Madame PRENAT).
-der beruflich-graphometrische Test. Dieser Test dient vor allem dazu, die
-beruflichen Fähigkeiten und Fertigkeiten der Probanden zu messen. Mit seiner
-Hilfe lassen sich "ungeeignete" Persönlichkeiten erkennen und bei der -
-Auslese eliminieren.

Diese beiden Tests werden in Frankreich, in der Schweiz, in Belgien sowie in Schweden bereits angewandt. Der berufliche Test wird in naher Zukunft auch an die speziellen Schriften der U.S.A. adaptiert sein. Portugal und Spanien sind ebenfalls an diesem Verfahren interessiert.
Worin besteht der Unterschied zwischen der französischen Graphometrie und der Graphologie? Die Graphometrie hat - zwar ohne Feindseligkeit von ihrer Seite und nur wegen ihrer methodologischen Gründe - mit der konventionellen Graphologie gebrochen (die französische Société de Graphologie wurde vor Jahren als "staatsnützlich" anerkannt!).
Aus diesem Grunde hat die französische Graphometrie das analoge Denken (CREPIEUX-JAMIN), die dem Rationalismus entgegengesetzte "Lehre des Lebens" (Vitalismus von KLAGES) und die gesamte neu-platonische Doxa: Raumsymbolismus, Planetentypologie etc. entschlossen mit Stillschweigen ignoriert.
Der berufliche "Graphometrische Test" wurde von 1976 bis 1979 durch die beiden Psychologen Jacques SALCE und Simone-Marguerite REIONIER entwickelt. Er basiert auf einem breiten Hauptexperiment, das im Jahre 1972 sämtliche Postulate der Basisgraphometrie validiert hat. Bei diesem "historischen" (aber doch verkannten) Experiment waren Madame M.T.PRENAT sowie Madame F.LEFEBURE wertvolle Helferinnen, zwei Graphologinnen von erstem Rang. Dieser Test besteht aus 25 diskreten Skalen für die Fähigkeiten und Verhaltensweisen der Bewerber gegenüber dem Unternehmen sowie aus 13 klinischen Skalen. Form B dieses Testes ermöglicht die Erstellung von diversen Arbeitsprofilen je nach den Erfordernissen.

Dieser Test wurde mehrmals durch die Anwendung des Khi-square-Verfahrens auf spezifische Berufsbevölkerungen validiert und cross-validiert, faktoranalysiert und durch mehrere Analysen der kanonischen Korrelationen verriegelt. Seine Validität ist seiner Realibilität beinahe asymptotisch und beträgt ungefähr r = 0,90 (90 Prozent); also ist sie höher als die der berühmtesten Persönlichkeitsteste wie z.B. CATTELL's 16 PF. Trotzdem ist die Graphometrie keine in sich geschlossene Technik. Sie bleibt allen Verfahren und Forschungen, allen Voraussetzungen offen, es sei denn, daß man bezüglich der Entfaltung auf das experimentelle und mathematisch-statistische Behalten gründlich Rücksicht nimmt.

II Klinisch-graphometrischer Test

Marie-Thérèse PRENAT:

Darstellung und Beispiele

Der Unterschied zwischen einer graphometrischen und einer graphologischen Untersuchung besteht hauptsächlich im Niveau der Bestandsaufnahme.

Die Grundbestandteile der Schrift sind praktisch die selben. Was sich jedoch ändert, ist nicht nur die intuitive, sondern auch die quantitative Wahrnehmung, was eine proportionale Verteilung der Beobachtungen (und -Werte) in einem Histogramm ermöglicht.
Die gründliche Persönlichkeitsstudie, so wie sie im beiliegenden Modell dargestellt wird, ist die erste Fassung einer Studie, die von Jacques SALCE in der von ihm gegründeten Société Francaise de Graphométrie et de Graphologie durchgeführt wurde.
In der Folge und mit dem Ziel einer gewissenhaften, jedoch auf einen bestimmten Zweck gerichteten Untersuchung wurde der professionelle Test eingeführt.
Die Ergebnisse, die von 100 Testpersonen mit Niveau 7 (Magister, Hochschulen) erhalten wurde, die sich im Leben bereits bewährt haben und ein beruflich wie sozial normales Verhalten aufwiesen, ermöglichten es, ein Profil aufzustellen, das den Normen entspricht und in diesem Milieu gut integriert ist. Auf der graphischen Darstellung zeigt sich dieses Profil in einer gleichmäßigen Gaußschen Kurve.

Es sind wahrscheinlich die Abweichungen im Vergleich zu dieser sogenannten normalen Kurve, die die spezifischen Aspekte der untersuchten Charaktere und gegebenenfalls ihre Anomalien hervortreten lassen.

II Klinisch-graphometrischer Test
Darstellung und Beispiele

Die klinische Untersuchung stellt sich unter dem Aspekt von 5 Kurven dar, die sich soweit wie möglich der Gauß'schen Kurve annähern müssen. Die schwarze Linie zeigt den Normalfall, die rote die Testperson.

Mitte: Bereich der Anpassung

+1 Erworbene Anpassung und bedingte Reflexe, das soziale Modell (Vorbild), die Konventionen im allgemeinen.

0 Bewußte Anpassung, anpassungsfähig, keine Beeinflußbarkeit, keine Entfremdung (Entäußerung) der Persönlichkeit.

-1 Instinktive Anpassung - spontane Reflexe

Links: Alles, was der Verdrängung, den repressiven Instanzen und den unbewußten Hemmungen entspricht.

+2 Nach den Untersuchungen, die momentan im Gang sind:
Niveau des Unbewußten - Abweichung oder außergewöhnliche Betonung der normalen Tendenz (Neigung, Strebung).

+3 Der Stand des Unbewußten: Starke Verdrängungen - Abwehrmechanismen.

Rechts: Alles, was unkontrollierten Impulsen (Trieben) entspricht. (Wiederauftauchen des Verdrängten).

-2 Bedürfnis, sich herauszustellen (Mittelpunktsrolle - Starallüren)- Machtbedürfnis-Betonung oder Abweichung des Entfaltungsstrebens (Tendenz zur Entwicklung, Offenheit).

-3 Kontrollverlust-Raptus-Übergangsmöglichkeit zur Handlung oder gleichzeitiges Nachlassen der Kontrolle und der Energie.

Nr. 1 - Antriebskurve

Alle Variablen der Schrift, die sich auf den Strich beziehen: Größe, Druck, Teigigkeit, Qualität, Führung.

Psychologische Bedeutung:
Grad und Ausdruck der psychischen Energie und der Vitalquellen (Reserven - psychische Energie?) - Durchlässigkeit in der Mitte.

Nr. 2 - Ratiokurve

Das, was sich auf die Form, die Verbindungsart und Gruppierung der Buchstaben bezieht.

Psychologische Bedeutung:
Denkweise - Integration des Bewußtseins (Erkenntnis), innere Haltung gegenüber Regeln und Prinzipien der Umgebung - Analyse und Synthese

Nr. 3 - Le MOI INTIME (= das intakte, intime, eigentliche Ich)

Selbstbewußtsein, so wie es sich im Primärstadium entwickelt hat, die die Fähigkeit, Wollen und Können in Einklang zu bringen - emotionale Kontrolle - Einfügung in die Wirklichkeit und die Fähigkeit, sich zurückzunehmen, um zu beurteilen und zu entscheiden.

Nr. 4 - Le MOI SOCIAL (Das soziale Ich, gesellschaftliche Ich, Persona?)

Der Kontakt zum Nächsten oder auf beruflicher und gesellschaftlicher Ebene - Selbstvertrauen - das Verhalten in (Liebes-)Beziehungen, Anpassungsfähigkeit, Steifheit (Starrköpfigkeit, Strenge), Elastizität, Schlaffheit und Labilität.

In diesen beiden Kurven wird alles hervorgehoben, was sich auf die Ausmaße (Dimension), Abstände, Neigung, Parallelität und Krümmung der Zeile bezieht.

Nr. 5 - Gesamtkurve

Synthese zur Persönlichkeit und Berechnung der praktischen (logischen) Intelligenz.

Die dieser kurzen Darstellung beigefügten beiden Kurven erlauben es, den Unterschied zwischen einer gut angepaßten sowie einer Persönlichkeit mit Anzeichen einer Neurose auszuwerten.

Kurve A - Mann: 35 Jahre, Ingenieur - verheiratet - 4 Kinder.
Brilliante Intelligenz, tatkräftiger Charakter, Urteilsfähigkeit.

Kurve B - Junge Frau: 26 Jahre - drogensüchtig (Amphetamine) und Selbstmord durch eine absichtlich eingenommene Überdosis.

I. Die Antriebskurve - Lebenskraft

	+3	+2	+1	0	-1	-2	-3
1		16	8	40	4	24	8
2			12	14	42	32	
3		5	10	65	10		10
4				28	24	40	8
5		4	16	38	38	4	
Total		25	46	185	118	100	26
Σ %		5,0	9,2	37,0	23,6	20,0	5,2

II. Die Ratiokurve - die Wahl der Verhaltensweise

6		4	19	64	7	5	1
7	2	10	34	44	6	4	
8	4	4	4	52	16	20	
9		8	32	56	4		
10	4	30	22	42	2		
Total	10	56	111	258	35	29	1
Σ %	2,0	11,2	22,2	51,6	7,0	3,8	0,2

III. Das intime, eigentliche Ich.

11			20	44	28	4	4	
12				36	16	48		
13				10	30	40	20	
14	8	2	12	16	14	10	38	
15			10	20	30	40		
Total	8	32	122	120	146	34	38	
Σ %	1,6	6,4	24,4	24,0	29,2	6,8	7,6	

IV. Das soziale Ich, die Persona.

16			16	64	12	8		
17			20	52	8	20		
18	5		10	18	39	24	4	
19						100		
20			10	40	40	10		
Total	5		56	174	99	162	4	
Σ %	1,0		11,2	34,8	19,8	32,4	0,8	

V. Die Gesamtkurve, Synthese der Persönlichkeit.

Total	23	169	453	662	461	167	65	
Σ %	1,15	8,45	22,65	33,10	23,05	8,35	3,25	

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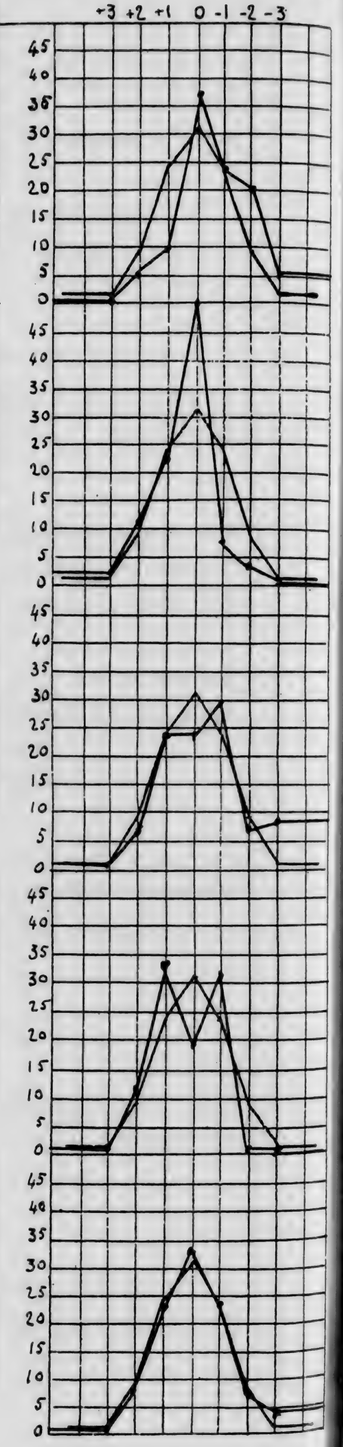

I. Die Antriebskurve - Lebenskraft

	+3	+2	+1	0	-1	-2	-3
1	6	10	16	36	32		
2	8	8	16	16	48		4
3		16	16	28	8	24	8
4		4	20	16	16	28	16
5							
Total	14	42	92	112	144	68	28
Σ %	2,8	8,4	18,4	22,4	28,8	13,6	5,6

II. Die Ratiokurve - die Wahl der Verhaltensweise

6		4	16	24	20	32	4
7	4	36	8	24	16	8	4
8				16	16	36	32
9		32	28	16	16		8
10		28		20	12	28	12
Total	4	100	52	100	80	104	60
Σ %	0,8	20,0	10,4	20,0	16,0	20,8	12,0

III. Das intime, eigentliche Ich.

11	16	48	24	8	4		
12	4	4	32	8	44	8	
13				30	50	20	
14	53	9	5	8	3	6	16
15					50	40	10
Total	73	61	61	54	151	74	26
Σ %	14,6	12,2	12,2	10,8	30,2	14,8	5,2

IV. Das soziale Ich, die Persona.

16		8	16	40	24	12	
17	4	12	32	28	24		
18	15	8	27	17	22	10	1
19					25	75	
20	8	28	36	28			
Total	27	56	111	113	95	97	1
Σ %	5,4	11,2	22,2	22,6	19,0	19,4	0,2

V. Die Gesamtkurve, Synthese der Persönlichkeit.

Total	118	259	316	379	470	343	115
Σ %	5,90	12,95	15,80	18,95	23,50	17,15	5,75

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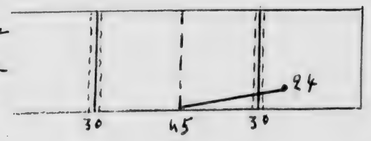

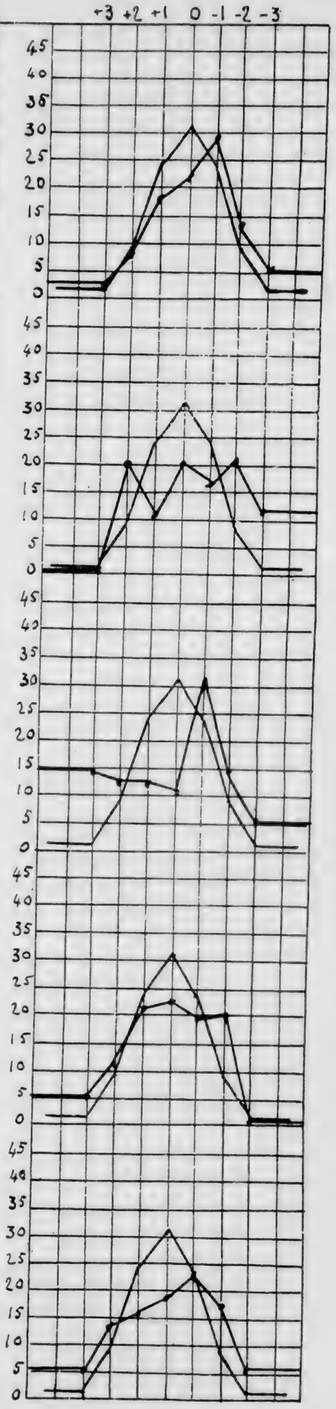

III Beruflich-graphometrischer Test
Methodologische Darstellung

Universitätsursprung des Testes

Der graphometrische Test mit der Bezeichnung IGP 1 ist direkt aus der Forschung der staatlichen Dissertation von J.SALCE hervorgegangen.

Diese Untersuchung bezog sich auf die gemeinsame Bedeutung von 50 Persönlichkeitsvariabeln, die aus 7 Persönlichkeitstests gewonnen waren sowie auf 49 graphometrische Variabeln. Die 100 Testpersonen kamen aus verschiedenen Berufen, jedoch alle aus dem sozio-kulturellen Niveau 7 (gemäß der Norm von INSEE), alle männlich und Rechtshänder. Die Analysen ergaben, daß es sich um ausgeglichene und allgemein gut angepaßte Personen handelte.

Ablauf des Experiments:

Eine Matrix von Korrelationen zwischen 49 und 50 Variablen, insgesamt 7351 Korrelationen.
Diese Korrelationsmatrix hat zur Unterstützung der sogenannten multivarianten Analysen beigetragen, weil sie sich auf eine große Anzahl von Variablen auf einmal erstreckt.
Zuerst wurde eine Faktorenanalyse mit orthogonaler Rotation vorgenommen, durch die die Matrix in eine Reihe von untereinander unabhängige Faktoren aufgelöst wurde. Jeder Faktor faßt eine bestimmte Anzahl von Variablen zusammen, deren Variationen der Parameter aneinandergrenzen (sich berühren). Aus diesen Variablen, deren Bedeutung bekannt ist, kann man ableiten, welches Verhalten dieser Faktor im allgemeinen darstellt. Man erhält so eine bestimmte Anzahl grundlegender Verhaltensweisen.

Resultate
1) Faktorenanalyse

Aus diesem Experiment resultierten 9 psychometrische und 11 graphometrische Faktoren. Es ergab sich aber kein einziger gemeinsamer Faktor, was jedoch nicht ungewöhnlich ist, da die persönlichkeits- und die graphometrischen Variablen nicht einer verwandten Einheit (= ensemble-parent) angehören, das heißt nicht dem gleichen parametrischen Raum.

Bekannte Autoren wie FAVERGE und HOTELLING haben diesen Mangel an Überdeckung mathematisch erklärt. Sie zeigten, daß in diesem Falle die zwei Serien von Variablen durch eine andere Methode als die der Faktorenanalyse, nämlich durch die Methode der kanonischen Korrelation analysiert werden müssen.

Resultate
2) Analyse durch kanonische Korrelation

Wir wandten diese Methode nun an und erhielten dabei 5 kanonische Vektoren, was ein außergewöhnliches Ergebnis darstellt. Im Innersten eines jeden Vaktors gruppieren sich die psychometrischen, persönlichen und die graphometrischen Variablen neu, was offensichtlich beweist, daß die Persönlichkeitszüge und die Schriftdimension gemeinsame Schwankungsbreiten haben.

Jeder der 5 kanonischen Vektoren hat offensichtlich eine empirische Bedeutung.

Vektor 1: libidinöse Reife
Vektor 2: Selbständigkeit auf allen Gebieten
Vektor 3: Soziale Reife und Extraversion
Vektor 4: Motivation zum Erfolg und Ausdauer im sozialen Bereich.
Vektor 5: Anpassungsfähigkeit auf allen Gebieten, auch bei Veränderungen.

Diese Bedeutungen sind Auszüge aus Kriterien, d.h. aus Variablen, deren Bedeutung man kennt, nämlich die Persönlichkeitsmerkmale. Die assoziierten graphometrischen Merkmale werden "predicteur" (Verkünder, Voraussager) genannt. Wenn man jedoch die von den 5 Graphologie-Experten zugeordnete psychologische Bedeutung in diese graphometrischen Variablen teilt, so erhält man die selbe Bedeutung für die 5 kanonischen Vektoren.

Resultate
3) Die Bestätigung der graphometrischen Bedeutungen

Von daher erschien es notwendig, das angewandte Interpretationssystem von Experten prüfen zu lassen, da sich dieses seit 1964 empirisch erstellte System durch die experimentelle Anwendung von graphometrischen Variablen sehr von dem Merkmalsdeutungssystem der traditionellen Graphologie unterscheidet. Man bat daher 5 Experten, a priori eine Korrelations-Matrix zwischen den 49 und 50 Variablen zu erstellen. Dann hat man dank dem ganz neuen Verfahren die Kongruenz der so erstellten künstlichen Matrix mit der natürlichen vorher erhaltenen Matrix berechnet. Zwei wichtige neue Tests wurden dabei angewandt.

Sie haben bestätigt, daß die Matrices nicht wesentlich differieren und daher die den graphometrischen Variablen beigemessenen Bedeutungen exakt waren. Hierauf gründet sich die Gültigkeit des Systems.

Aufbau eines graphometrischen Testes
1) Auswahl der Variablen

Erst später, 1975, hat man ausgehend von diesen Ergebnissen begonnen, einen graphometrischen Test auszuarbeiten. Man stützte sich dabei auf die mathematische Analyse der Trennung der 40 auffälligsten Variablen der beiden Serien (erinnern wir uns, daß es insgesamt 94 Variable gab). Danach wurden 20 graphometrische Variable einbehalten, also im Verhältnis 1 : 5 des kanonischen Vektors. Bestimmte, bei dieser Forschung angewandte Tests wurden zur beruflichen Auswahl benützt. Es wurde untersucht, welche der Variablen dieser Tests mit den einbehaltenen graphometrischen Variablen assoziiert waren. Auf diesen Ergebnissen gründete sich der Hauptteil der Hypothese, nach der später gearbeitet wurde. Es brauchte dann noch ein weiteres Jahr Untersuchungen, um die erste Form des noch in den elementaren Grundzügen steckenden Tests zu entwickeln. Diese bestanden darin, die 20 graphometrischen Variablen in eine Relation zu den Beurteilungskriterien zu bringen, die sich auf das Arbeitsverhalten bezogen.

Aufbau eines graphometrischen Testes
2) Stufenskalen (Bewertungen)

Um eine genügend große Skalierung zu bekommen, mußte gewartet werden, bis etwa 100 Analysen aus einer allgemeinen Bevölkerungsschicht zur Verfügung standen. Was versteht man unter einer "Stufenskala"? Man kalkuliert für eine gegebene graphometrische Variable den Durchschnitt der Bezugsgruppe und dazu die Variationen der Abweichungen vom Standard, den sogenannten Abweichungstyp. Man bekommt somit auf jeder Seite im Verhältnis zum Durchschnitt 1-4 Abweichungstypen. Beispielsweise befindet sich ein Kandidat an der Grenze zwischen dem sogenannten Durchschnitt einerseits und dem Abweichungstypus andererseits. Man erhält auf diese Weise 20 Abstufungen für die 20 Variablen. Die Zusammenstellung hiervon ergibt die Stufenskala. Diese, durch numerische Werte charakterisierte Stufenskala ist aber nur für die Bevölkerungsschicht gültig, aus der sie kalkuliert wurde. Dieses Vorgehen gilt aber für alle psychologischen Teste.

Momentan verfügt der graphometrische Test über mehrere Stufenskalen: Eine für männliche Kader von sehr hohem Niveau, eine dito von mittlerem Niveau, eine für die weiblichen Kader mittleren Niveaus und eine für Sekretärinnen.

Genauigkeit und Bestätigung des graphometrischen Testes

Die Genauigkeit bei Stichproben hat eine Größenordnung von 0,90 wie auch bei Test-Wiederholungstesten. Die Bestätigung ist durch besonders vielseitige Ergebnisse abgesichert. Auf der empirischen Ebene hat ein Unternehmen die Gültigkeit errechnet und einen Koeffizienten von 1 gefunden, was außergewöhnlich gut ist. In diesem Falle erstreckten sich die Kriterien der Beurteilung auf die Übereinstimmung der Voraussagen des graphometrischen Testes mit dem tatsächlichen Arbeitsverhalten des Probanden während eines Jahres. Eine Überprüfung der Übereinstimmung der Resultate mit den graphometrischen Tests durch einen Betriebspsychologen (Personalwesen) hat 0,85 ergeben.
Diese Übereinstimmung zwischen psychometrischen Tests und der Graphometrie war praktisch total, da es sich um Tests handelte, die in der vorstehenden Untersuchung mit enthalten sind.

Ein Unternehmen hat von sich aus die Korrelation zwischen der Vorhersage des graphometrischen Tests und der von einem der bekanntesten französischen Graphologen berechnet: Es ergab sich eine Übereinstimmung von ungefähr 0,99.

Setzt man die Resultate des graphometrischen Testes und des unmittelbaren Eindrucks der Kandidaten im Gespräch in Relation, so ergibt sich eine auffällige Übereinstimmung.

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Felix Klein, New York:

Zur Situation der Graphologie in den USA

Es gibt zwei große Gruppen von Graphologen in den USA, eine seriöse und eine nicht seriöse. Um 1930 gab es einen Mann, der mit Graphologie viel Geld verdienen wollte (BUNKER), was damals eigentlich nicht möglich war. Er verwendete aber eine französische Methode (frei nach CREPIEUX-JAMIN), die vollkommen einfach war und nur auf der mechanischen Anwendung von wenigen einzelnen Merkmalen basierte. Seine Idee war, sich an ganz einfache Leute auf dem Lande zu wenden, die kaum eine geeignete Vorbildung oder höhere Schulbildung besaßen, und die wollte er in Graphologie unterrichten. Er hat dabei ganz genau gewußt, daß er das so nicht machen kann, aber er hat Korrespondenzkurse damit aufgebaut und dann nahm er für diesen Zweck einen Namen, der volkomen geschützt war und anderweitig in den USA nicht verwendet werden darf ("Graphoanalysis"). Er gründete dazu eine phantastische Organisation mit ganz großen Zeitungsanzeigen und bekam damit sehr viel Zulauf. Diese Leute mußten dafür viel Geld zahlen (über 1000 $!) und heute gibt es in den USA schon mehr als 20 000 von ihnen, die eine ungeheure Reklame machen, auch über das Fernsehen. Dabei müssen sie unterschreiben, daß sie kein anderes Buch über Graphologie lesen. Werden sie dabei oder bei einem Vortrag über Graphologie erwischt, dann werden sie aus dieser Organisation ausgeschlossen. Das war die eine, unseriöse Seite.

Die andere, seriöse Graphologie ist hauptsächlich von Deutschen und Österreichern gegründet worden und sie bemühen sich sehr um eine wissenschaftliche Schriftpsychologie im europäischen Sinne.

Die Graphologie kann in den USA heute in mehrere Untergruppen aufgeteilt werden je nach dem Typ ihres Trainings und wie sie ihre Resultate bekommen (Allbright et al. 1980). Ed.Peeples hat in einem Aufsatz in Graphol.Sciences (I, 1987) hierzu 3 Untergruppen beschrieben: Die "Gestalt-Gruppe" hat ein holistisches Bild für ihre Analysen, die Psychogramm-Gruppe verwendet ein kreisförmiges Diagramm für ihre Diagnosen und die Untergruppe Strich-Analyse beginnt mit einer detaillierten Untersuchung der Charakteristika der Schrift. Die meisten Graphologen beschäftigen sich weiterhin mit Einzelheiten in den Schriftmerkmalen und mit Systemen, in denen diese zugeordnet werden, jedoch besteht nur wenig Kenntnis von anderen Methoden mit übergreifenden Befunden. Hierzu gehört besonders die aufdeckende und nicht mehr nur beschreibende Methode tiefenpsychologischer Art, wie sie von DETTWEILER seit 1975 in Vorträgen und Seminaren immer wieder dort bekannt gemacht wird.

Ich selber habe in New York vor 14 Jahren die "National Society for Graphology (NSG)" gegründet, die in mehreren Aufbaukursen mit Zwischenprüfungen auch einen Überblick über die wichtigsten europäischen Richtungen gibt und durch ihr spezielles Unterrichtstraining besonders erfolgreich ist. - Hierzu gehört zum Beispiel analog zum WITTGENSTEIN-Index im Baum-Test, den Dr.William HALLOW, Psychiater in Chicago, besonders getestet und bestätigt gefunden hat, die Übertragung des Index auf die g-Schleifen in der Handschrift: Ähnlich wie beim Baum entspricht die Schleifenbasis der Zeit unserer Geburt, die Zeilenbasis dem gegenwärtigen Zustand und der Schnittpunkt der Schleife mit dem Abstrich dem Zeitpunkt eines Traumas, soweit es sich um direkte Querungen handelt (= verdrängte Macht- und Dominanzstriche).
Eigene Erfahrungen in Notzeiten im KZ führten zur Entdeckung des "Richtungsdruckes": Dieser läßt sich besonders deutlich an der Formung der Querstriche des kleinen "t" erkennen: Wenn ich mich sehr unter Druck gesetzt fühle, gebe ich nach und mache ihn wie eine "Schale" oder (freundliche) Girlande, oder aber ich will mich dagegen wehren und drücke nach "oben" (Arkade). Man kann auch sagen: Richtungsdruck von der Vergangenheit her oder in die Zukunft. Interessenten können hierzu und zu der nachfolgenden Methode gerne (deutsche) Sonderdrucke erhalten.
Zu den "technischen" Methoden der Schriftanalyse gehört auch die Bestimmungsmethode nach B.WITTLICH. Es hat sich jedoch ergeben, daß diese Analysenform zwar wissenschaftlich gute Ergebnisse brachte, in ihrer Handhabung aber zu schwierig und zeitraubend war, weshalb sie nur von Wenigen angewandt wurde. Im Laufe des Sommers 1976 habe ich zusammen mit der Psychotherapeutin Dr.Helene Eliat van de VELDE in New York eine vereinfachte Methode dazu ausgearbeitet, die zugleich auch einige Unstimmigkeiten korrigiert. Auf diese Weise ist es jetzt möglich, schon in etwa 20 Minuten ein gutes Resultat zu erhalten, vorausgesetzt, daß der Prüfer mit der deutschen Graphologie vertraut ist. Diese modifizierte Methode wurde von Frau Dr.van de VELDE an 20 eigenen Psychotherapie-Patienten nachgeprüft und mit ihren Praxis-Befunden verglichen. In allen 20 Fällen ergab sich dabei eine hohe Übereinstimmung der Resultate. Ich habe danach eine neue Tabelle ausgearbeitet, die die Analyse nach der WITTLICHschen Methode wesentlich erleichtert. - Einige dieser Tabellen wurden auf dem Kongreß zusammen mit den dazu gehörigen Schriften projiziert, wobei die Teilnehmer großes Interesse an dieser Methode zeigten und um weitere Informationen baten.

Felix KLEIN, Manhattan Handwriting Consultant, 250 West 57th street, Suite 2032. NEW YORK, N.Y. 10107, USA.

Angelika Lefnaer, Stuttgart:

Bericht
über die erste Tagung der Internationalen Gesellschaft für Dynamische und Klinische Schriftpsychologie (DKS)

Leitthema:
Von der Angst und Unfreiheit, die eigene Unsicherheit verbergen zu müssen = unsere inneren Abwehr- und Schutzmechanismen

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Zu einer ersten Tagung am 13. und 14. September 1986 hatte die obige Gesellschaft in das Wald-Hotel, Stuttgart-Degerloch, eingeladen. Diese vor kurzem gegründete Gesellschaft, deren Sitz in Stuttgart ist und deren Träger eine Gesellschaft Bürgerlichen Rechts darstellt, hat es sich zum Ziel gesetzt, ein neues, entwicklungsfähiges "Zwischenfach" zu schaffen in einer Synthese aus der klassischen konventionellen Schriftpsychologie und dem Fundament der Psychoanalyse, womit der Stagnation und allen einseitigen Systemen in der Schriftpsychologie entgegen gewirkt werden soll. Dabei wird auch an eine Voll- bzw. Zusatzausbildung gedacht, die zur Vertiefung des Faches beitragen soll und von Hochschullehrern und anerkannten Fachleuten durchgeführt würde.
Der Vorstand setzt sich zusammen aus Dr.med.Wolf BÜNTIG, München/Penzberg, Dr.phil.Christian DETTWEILER, Stuttgart, Prof.Dr.phil.Wolfgang HOFSOMMER, Universität Essen, Prof.Dr.med.Peter KUTTER, Universität Frankfurt/M. und Prof.Dr.phil.Oskar LOCKOWANDT, Universität Bielefeld.

In seiner Eröffnungsansprache wies Herr Dr.DETTWEILER darauf hin, daß die neu gegründete wissenschaftliche Gesellschaft bewußt flexibel bleiben und keine starre Organisation darstellen wolle, die sonst den Weg zum echten wissenschaftlichen Fortschritt und zur Kreativität versperren könnte. Vielmehr will sie eine Kommunikationsebene schaffen, auf der eine echte Identität gesucht und erarbeitet wird - nicht zuletzt durch die ständige Infragestellung der eigenen Person. Er vertrat die betonte Forderung nach ausreichender Selbsterfahrung für Jeden, der weitreichende Aussagen über Andere machen will. Schon Ania TEILLARD-MENDELSSOHN erachtete eine eigene Analyse für jeden Graphologen als selbstverständlich. Um sich selbst zu sehen, bedarf es aber des Mutes und der Erkenntnis der eigenen Abwehr. Die Geschichte der Graphologie wäre von daher gesehen auch immer eine Geschichte ihrer Abwehrformen gewesen. Als Tagungsthema sollte gezeigt werden, mit welchen Mitteln unser Unbewußtes arbeitet, um Angst abzuwehren und peinliche Bewußtseinsinhalte zu verdrängen.

In seinem Grundsatzreferat griff Herr Prof.Dr.med.Peter KUTTER, Psychoanalytiker und Leiter des Institutes für Psychoanalyse an der Universität Frankfurt/M. das Leitmotiv der Tagung auf mit seinem Thema: "Wie hilft sich ein bedrohtes Ich in der Not?" Er definierte die "Not des Ich" dabei mit der Situation eines Menschen, der Not leidet, hilflos oder ohne Hilfe ist, der Mangel leidet, wobei er gezwungen ist, sich selbst zu helfen und auf die eigenen Ressourcen zurückzugreifen. Hier stehen u.a. dem schwachen Ich die "Coping-Mechanismen" der Jugend weniger offen, besonders aber, wenn die Entwicklung durch fehlende Zuwendung und Empathie mißglückt ist und dadurch ein durch Mangel und Schädigung, zusätzlich noch durch "child abuse" bedrohtes Ich entsteht. Ein solches Kind ist unfrei und hat massive Ängste und kann allenfalls zu Notlösungen greifen und die Flucht nach innen antreten; es kommt nach A.MITSCHERLICH "zur Einbuße an autonomer menschlicher Existenz". P.KUTTER schilderte 5 Fälle aus seiner Praxis: Eine Neurose, eine Psychose, eine Charakterpathologie - borderline, eine narzistische Persönlichkeitsstörung und eine psychosomatische Erkrankung. In allen Fällen konnte es nicht zur Ausbildung gesunder Abwehrmechanismen kommen wie etwa im Falle einer jungen Frau, die in ihrem Leid und ihrer extremen Not, die sie mit ihren Eltern erlebt hatte, durch den Aufbau einer Wahnwelt Notlösungen suchte um den Preis des Verlustes der Realität. Sie geriet dann in eine Psychose und starb später unter ungeklärten Umständen, sich als "Iphigenie" fühlend, in Griechenland.

An dieser Stelle soll eingeflochten werden, daß alle Redner zu ihren Beispielen zum Teil sehr aufschlußreiche Schriftproben zeigten. Es konnte auch zu einer gegenseitigen Anregung zwischen Analytiker und Graphologen kommen und es wurde den anwesenden Graphologen die Möglichkeit zu einer intensiven Beteiligung geboten.
Prof. KUTTER ging es um die Fragen: Was ist Abwehr? Und was ist das Abgewehrte? Inwieweit ist es in der Sprache und der Schrift erkennbar? Kann die Analyse das Entstellte von der Entstellung trennen? Verborgenes aufdecken, das Unbewußte bewußt machen, das Abgewehrte wiederfinden, die Abwehr unterscheiden? Wie weit sind unsere graphologischen Diagnosen verifizierbar?
Der Redner wies darauf hin, daß durch einen graphologischen und einen psychoanalytischen Ansatz eine Conjunctio etwas Drittes bewirken könnte.

Anschließend hielt die Dipl.Psychologin Frau Jutta KURTZ ein eigenes Referat: "Der Borderline-Patient".Seine Identität, das Erleben seiner selbst und seine Objektbeziehung sind gestört. Seine Abwehr besteht in erster Linie aus einer Spaltung (Dissoziation), die bewußt erlebt ihn verzwei-feln läßt, da er in zwei Teile "gespalten" ist.

Die Entwicklungsphasen des gesunden Kindes erstrecken sich (nach Margaret MAHLER) über die symbiotische Phase, das Checking-up, die Übungs- und Wiederannäherungsphase zu einer mit 4 Jahren erworbenen Selbstrepräsentanz; hierfür ist der Vater zur Autonomieerwerbung sehr wichtig.
In 4 geschilderten Fällen zeigte es sich, daß bei ganz unterschiedlichen Voraussetzungen weder Vater noch Mutter dem Kinde zu einer guten psychischen Grundausstattung verhelfen konnten.
Im wesentlichen wurden diese Kinder alleine gelassen oder nur in der Hälfte ihres Wesens akzeptiert, die die Eltern zu ihrer eigenen Aufwertung benutzten.
In allen 4 Fällen waren als "warme Inseln" positive Erinnerungen an andere Bezugspersonen vorhanden. Sie wurden als gut empfunden und dem durch die Eltern erfahrenen Bösen gegenüber gestellt. Das Denkschema wurde in eine "gute" und eine "schlechte" Seite aufgespalten, was auch auf sich selbst angewendet wurde. Eine "Grauzone" existierte nicht. Das Bild des "Guten" konnte jederzeit zum "Schlechten" umkippen. Nur das aktive Auseinanderhalten bot genügend Schutz. Es entwickelten sich zwei verschiedene Seiten der Persönlichkeit und führten dementsprechend zu einem Doppelleben. Die Identität blieb löcherig bei durchaus erfolgreicher äußerer Eingliederung in die Gesellschaft. Vorwärtsstrategie, falsche Hilfsbereitschaft und Präventionsschläge ergaben sich als weitere Abwehr, schützten zwar vor Gefahren, unterminierten dabei aber im Grunde ersehnte Beziehungen.
Eine kausale Betrachtungsweise, bei der nur die Eltern die "Schuld" zugeschoben wird, könnte das Phänomen der immer häufiger auftretenden Fälle von Borderline nur unzureichend erklären. Eine finale Betrachtungsweise aber ermöglicht es uns, in Borderline-Patienten Vorreiter zu sehen, die im Mikrokosmos des Individuums vorleben, was im Makrokosmos nicht stimmt. Ihr Sinn liegt darin, uns den Weg zu weisen, Spaltung und projektive Identifikation zu überwinden und zu einem Klima zu finden, das von Liebe bestimmt ist - auf eine höhere geistige Ebene führt.

Nachmittags brachte Herr Fritz STÄTER, Schriftpsychologe aus Frankfurt/M. und psychoanalytisch geschult 7 Therapiefälle aus der psychoanalytischen Praxis von Frau Ina KAPP, Psychoanalytikerin in Frankfurt, die außer in Handschriften noch mit Hilfe des WARTEGG- und BAUM-Testes erläutert und differenziert werden konnten. Herr STÄTER sprach über die Entwicklung der Weltanschauungen, die über eine mythologische, dann dann religiöse zu einer wissenschaftlichen Sicht geführt haben, wobei die Welt wissenschaftlich determiniert, das Bekannte verunsichert und der Mensch gezwungen wurde, mit seinen Konflikten zu leben. Er zeigte die vielen Möglichkeiten auf, die der Mensch hat, um in einer verunsicherten Welt zurechtzukommen und den eigenen Unsicherheiten auszuweichen.

Dies könne auch aus der Schrift erkannt werden. Mit der Fortentwicklung wurde das menschliche Leben zu einer Nervenexistenz, der Mensch selber zum Grenzüberschreiter und Daseinsentwerfer aus Angst heraus und um das Ausgeliefertsein zu überwinden. Es ginge darum, nicht zu verdrängen, die Realität anzuerkennen, Irritierbarkeit einzukreisen. In den abgeschlossenen, abgebrochenen und laufenden Therapiefällen wurde deutlich gemacht, wie Menschen sich in dieser Welt zurecht finden.

Herr Dr.Christian DETTWEILER, Stuttgart, sprach dann - praxisnah - über "Spezielle Abwehrformen im Schriftbild". Hier geht es wieder um die verschiedenen Formen der Angstbindung und dem Graphologen um die Erkenntnis, wie Störungen kompensiert werden, gesund oder neurotisch. Der graphologische erste Blick muß durch den gründlichen zweiten Blick erweitert werden; es soll weniger eine Aufzählung von "Charaktereigenschaften" erfolgen als ein psychologisches Verständnis des gesamten Menschen. Nicht alle Abwehrmechanismen wären aus dem Schriftbild ersichtlich, aber einige ließen sich doch ermitteln, weniger auf Grund bestimmter Zeichen als eher aus einem Gesamtsyndrom wie etwa bei der Spaltung, die besonders auffällig bei Borderline-Fällen ist. Er führte zahlreiche Beispiele an, in denen aus Bindungsformen, Schriftlage, übersteigerten Majuskeln usw. klar erkennbare Abwehrformen hervorgingen. Hier ist auch auf den Primären und Sekundären Narzißmus hinzuweisen. Ersterer dient dem Selbstschutz gegen das Erleben der eigenen Kleinheit, letzterer dient als Selbstschutz gegen Reizüberflutung und damit dem Rückzug auf sich selbst, was streng zu unterscheiden ist von dem Rückzug in die Psychose. In der "Spaltung" der Borderline-Patienten werden immer die falschen Abwehrmechanismen eingesetzt, die nicht stabilisieren können.

Abends wurde ein Film nach Ludwig THOMA: "Die Medaille" gezeigt, der in humorvoller Form den Einsatz verschiedener Abwehrformen bot.

Der zweite Tag begann mit einem Referat von Herrn Wolf ROTHLÄNDER, gepr. Graphologe und Personalchef einer großen Firma, über "das sadomasochistische Syndrom im Schriftbild - Chance oder Behinderung?". Herr Rothländer sprach über den Begriff, die Entstehung und die Auswirkung beim Kleinkind und dem Erwachsenen. Er ergänzte das Thema mit eigenständigen Gedanken und brauchte auch Schriftbeispiele aus seiner Arbeit wie auch aus der Welt bekannter Künstler. Dieses Syndrom (nach DETTWEILER) entsteht im 3. bis 4. Lebensjahr, wenn durch überstrenge Erziehung der Wille des kleinen Kindes "gebrochen" wird. Abspaltung heftiger Aggressionen und Rachebedürfnisse erfolgen zu einem Zeitpunkt des Erwachens schöpferischer Kräfte. In einem Gefühl der absoluten

Wehrlosigkeit und Strafangst wird das Kind zum "Befehlsempfänger". Liebe wird als Defizit empfunden, das Kind gehorcht. Beim späteren Erwachsenen wirkt sich diese Spaltung in einem Ohnmachtsgefühl, oralem Defizit, einer hysterischen Komponente und einem Ausweichen vor Verantwortung aus; unterschiedlich kommt es 1) zu einer passiv-regressiven oder 2) zu einer aktiven progressiven Rolle - Aggressionen werden am Schwächeren ausgelebt. 3) kann sich der TARTUFFE-Typ entwickeln oder 4) wird eine konstruktive Lösung gefunden, wobei Konkurrenz aber aus dem Felde geschlagen wird. Spaltung wird hier als Hilfe erlebt und drückt sich unmittelbar aus in der unnatürlichen Spaltung der Buchstaben a,d,g,G,k,K,9 oder (sehr selten) sogar y. Ergänzend können sich orale Züge in der Schrift zeigen als Ausdruck der "Trostbedürftigkeit" gegen die aus der Wehrlosigkeit resultierenden Ängste. - Jeder starke Eingriff in die Natur zieht Veränderungen nach sich. Aber jeder Eingriff bedeutet auch Behinderung, die nur in Grenzen reparabel ist. Wenn die Behinderung aber akzeptiert wird, gibt es doch noch eine Chance, das Positive zu verwirklichen.

Der nun folgende Tagungsbeitrag stammte von Herrn Dr.med.Wolf BÜNTIG, ZIST München und Penzberg. Er sprach über "Charakter - die eingefleischte Abwehr". Dr.BÜNTIG arbeitet als Psychotherapeut mit Ganzheitstherapie nach PERLS, Bioenergetik und anderen modernen Psychotherapieformen in Einzel- und Gruppenarbeit. Es geht dabei um die Erfahrung des körperlichen Ausdrucks, einer Analyse der im Körper bereits eingefleischten Widerstände, deren Organisation nach der Auffassung von Wilhelm REICH den "Charakter" definiert. REICHs Idee vom Ineinandergreifen physischer und psychischer Strukturen ist hier weiter ausgebaut worden in der bioenergetischen Analyse, die auf das Wahr-nehmen muskulärer Verspannungen, das Aufdecken ihres Ursprungs, das Fördern eines adäquaten Ausdrucks blockierter Emotionen u.a. auf den Gewinn von Kontaktfähigkeit ausgerichtet ist. In der bioenergetischen Analyse kommt der Arbeit mit Übertragung und Widerstand große Bedeutung zu. Dr.BÜNTIG schilderte anhand von Beispielen die für die einzelnen neurotischen Charakterstrukturen typischen Abwehrformen, wobei er in Hinblick auf Therapieerfolge und auch, was graphologisches Können anbelangt, optimistisch war. Typische Formen der schizoiden Abwehr sind z.B. das Zähnezusammenbeißen. Paradoxes Atmen findet bei allen Borderline-Patienten statt, der Neurotiker hält unter Streß die Luft an; Drosselung der Bewegung unterbindet das Selbstgefühl. Der Schizophrene weist Disproportionen im Körperbau auf, Starre der Gelenke, massive Unterbrechung im Energiefluß. Schon in den ersten Minuten nach der Geburt wird das Urvertrauen gebildet. Bei in Narkose geborenen Kindern würde keine Instinktbildung erfolgen. Hier kann der Grundkonflikt des Schizophrenen bereits gelegt worden sein.

Dr.BÜNTIG betonte, daß er als Therapeut seinen Patienten nur das Werkzeug in die Hand gäbe, die Therapie selbst müsse aber im Leben geschehen. Er berichtete auch über Erfolge, die er mit Krebskranken hatte. Metastasen bildeten sich im Laufe der Therapie zurück. Der "ungesunde Zustand des Normalseins", wie er sich in der normalen Depression ausdrückt, schwächt den Abwehrkampf; im Aufrechterhalten der Fassade kann Abwehr zusammenbrechen. Zur Heilung kann aber nur führen, was der Mensch nochmals zu durchleben imstande ist.

Monsieur Jaques SALCE, Psychologe und Leiter der Société Francaise de Graphometrie et de Graphologie scientifique in Paris, machte in seinem Vortrag "Psychologische Probleme in Französischen Schriften" mit einer Methode der Graphometrie bekannt, die - modifiziert nach Thea STEIN-LEWINSON - es ermöglich, mit Hilfe exakter Messungen und mathematischer Berechnungen gerade die nach außen hin harmlos erscheinenden "angstfreien Neurotiker" und Borderline-Persönlichkeiten, deren Strukturen getarnt sind und die oftmals "weiße" Schriften haben, zu erkennen und ihre Borderline-Anteile zu ermitteln.
Diese sich in ihrer Haut durchaus wohl fühlenden Menschen, die nach seiner Meinung mit einem unerschütterlichen Selbstvertrauen leben, stellen für die Gesellschaft eine besondere Gefahr dar und bedürfen der Neutralisierung. Sie funktionieren einerseits reibungslos in bürgerlichen und auch in Sozialberufen, leben andererseits ein extrem amoralisches und der Versuchung der Manipulation leicht zugängliches Verhalten (De: in den USA nennt man sie die "con-arts" - confidential artists = "Vertrauenskünstler", die als Scharlatane den "Ehrenmann" spielen). Die Gründe dafür liegen in einem schwachen oder entleerten Ich.
In Frankreich gibt es heute 1. die traditionell gebundene Graphologie und 2. die wissenschaftliche Graphologie als Teil der experimentellen Psychologie, bei der ein mathematisch-statistischer Vorgang den Vorrang hat.

Herr Felix KLEIN, Gründer und Leiter einer angesehenen wissenschaftlichen Schule für Graphologie in New York, schilderte in einem improvisierten Vortrag "Die graphologischen Verhältnisse in den USA". Es gäbe dort eine negative und eine positive Graphologie. Die negative ist von BUNKER 1930 ins Leben gerufen und basiert auf der reinen Merkmalsmethode von Crepieux-Jamin. Sie trägt den (geschützten) Namen "Grapho-Analysis", wirbt mit Fernunterricht und viel Publicity auch im Fernsehen. Sie ist zusammengefaßt in der "Grapho-Analysis -Society". Die positive Richtung ist von Deutschen und Österreichern ins Leben gerufen. Die heutigen Grundlagen dazu sind von Dr.DETTWEILER gelegt worden. Sie befindet sich nur in New York. Diese "National Society of Graphology" wurde von Felix KLEIN gegründet.

Herr KLEIN führte u.a. aus, daß er analog dem Baum-Test auch den Zeitpunkt einer traumatischen Erfahrung in der Handschrift anhand der Unterlängen feststellen könne: Der unterste Teil der g-Schleife entspricht dem Geburtsmoment, die Zeilenbasis dem gegenwärtigen Zustand und der Schnittpunkt der Schleife der Zeit des Traumas. Er erläuterte auch ein vom ihm entwickeltes korrigiertes und vereinfachtes System der Neurosentabellen nach B.WITTLICH, das er in 22 Fällen nachgeprüft hat und das eine rasche Ermittlung der neurotischen Strukturelemente ermöglicht.

Im letzten Vortrag "Gesellschaftliche Folgen gestörter Ich-Entwicklung" ergriff noch einmal Dr.DETTWEILER das Wort. Er zeichnete in großen Zügen die Ich-Entwicklung, angefangen vom Griechenland der klassischen Antike bis in unsere Zeit hinein nach. Der ungestörte innerlich freie Mensch in Griechenland verstand es, mit seinen Aggressionen zu leben. Götter und Menschen bildeten eine Einheit und alle menschlichen Eigenschaften hatten in Form eines Gottes ihren Platz in der Gesellschaft. Im Orient ist der Geisteskranke noch heute in die Gesellschaft integriert, nicht abgesondert oder versteckt, wie dies bei uns oft noch der Fall ist.
In der ältesten Psychotherapeutischen Klinik, im griechischen Epidauros der Antike wurde bereits der "Initialtraum" des Neuankömmlings von den Priestern gedeutet und danach die weitere Behandlungsform bestimmt. Jede Religion und jede Kultur ist eine Form der Triebbewältigung. Das Christentum spaltete - verstehbar als Gegenbesetzung der aggressiven und sexuellen Anarchie im alten Rom - schließlich die "verbotenen" Triebwünsche gänzlich ab. Dieser primitive Abwehrmechanismus Spaltung in "Himmel" (= ganz gut) und "Hölle (= ganz böse) hielt sich bis in die Neuzeit im ganzen christlichen Bereich. Auch KLAGES als Kind seiner Zeit baute noch auf dem schwarz/weiß-Denken in Polaritäten auf.
Dr.DETTWEILER schilderte nun, wie die gesellschaftlich bevorzugten Abwehrmechanismen in den einzelnen europäischen Ländern aussehen, die sich zwar unterschiedlich (auch abhängig vom jeweiligen Erziehungsstil des Landes) entwickelt haben, aber doch immer wieder die Spaltung in ihren unterschiedlichen Erscheinungsformen offenbaren, und er kam in seinem letzten Vortragsteil auf den gegenwärtigen Zustand der Gesellschaft zu sprechen. War die Erziehung früher überstreng, so ist sie heute oft ohne die prägende und Vorbilder schaffende Form, wobei in der Wohlstandsgesellschaft des Nachkriegs-Deutschland die Bequemlichkeit der Eltern mit ihrem Nachholbedarf eine überwiegende Rolle spielte.
Kindern, denen die Liebe vorenthalten wird, auf die sie ein Grundrecht haben, bleibt später nur der Weg in die Gewalt, um die Gesellschaftsordnung zu zerstören, deren Opfer sie wurden.

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Felix Klein
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LLSCHAFT für DYNAMISCHE und KLINISCHE SCHRIFTPSYCHOLOGIE
(DKS)
Gesellschaft bürgerlichen Rechts

K O N G R E S S B E R I C H T

VOM

3. D K S - KONGRESS

Stuttgart, 21.-23.Sept. 1990

Leitthema:

Die Folgen einer mißglückten Kindheit für die Gesellschaft - beratende Vorbeugung oder Spätwarnung durch Dynamische und Klinische Schriftanalyse? Was können wir aus unserer Sicht dazu beitragen?

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Vorwort des Herausgebers

Sehr geehrte Leser!

Da der letzte DKS-Kongreß vom September 1990 viele z.T. sehr lebendige Diskussionen und auch Filme brachte, war es teilweise schwierig, entsprechende schriftliche Beiträge der einzelnen Redner zu bringen - ganz abgesehen von den praktischen Übungen des ersten Tages in Bio-Energetik durch Dr. BÜNTIG. Frau Angelika LEFNAER hat uns deshalb in dankenswerter Weise wieder eine sehr lesenswerte persönliche Zusammenfassung vom gesamten Ablauf der Veranstaltung mit den Filmen und Diskussionen gegeben, die wir am Schluß bringen. Auch hat uns das Ehepaar Prof.HASSENSTEIN nach ihrem anregenden Beitrag samt Film und Diskussion mit den Teilnehmern eine freie Zusammenstellung aus verschiedenen anderen Veröffentlichungen als eine wahre "Fundgrube" zum Thema zur Verfügung gestellt. Andererseits konnten im Beitrag DETTWEILER in der schriftlichen Ausarbeitung noch zahlreiche wesentliche Ergänzungen zu den einzelnen Familienbeispielen gebracht werden, die im Vortrag aus Zeitmangel zu kurz kamen.
Zum Beitrag von Frau WEBER fand sich noch ein früheres sehr aufschlußreiches Manuskript von Dr.v.NIEDERHÖFFER als willkommene Ergänzung zu ihrem Thema.
Leider hatte Felix KLEIN uns kein Manuskript über seine hochinteressanten Schriftbeispiele zu Betrügern aus den USA zugesandt und ebenso fehlt hier der Beitrag von Frau M.NAFTALI, der leider bereits in der AGC I/1991 ungefragt in einem nicht von mir autorisierten Vorabdruck erschien, sodaß sich ein Zweitabdruck hier erübrigt.
Die meisten eingesandten Manuskripte wurden dieses Mal wegen besonderer Verspätung nicht noch einmal umgeschrieben, sondern in der Originalfassung des Autors belassen und abkopiert.

Mit freundlichen Grüßen!

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Normale und gestörte Verhaltensentwicklung in der Sicht der biologischen Anthropologie.

Kann das von uns vertretene Fachgebiet Verhaltensbiologie des Kindes, ein Teilbereich der biologischen Anthropologie, zur Aufklärung der Ursachen von Persönlichkeitsstörungen beitragen, die sich bei Erwachsenen in unglücksstiftenden Fehlleistungen der Lebensführung auswirken können und auch in Besonderheiten der Handschrift zum Ausdruck kommen?Diese Frage soll für drei Verhaltensbereiche angesprochen werden: Aggressivität, kindliche Bindung und "angeborene Strategien des Erfahrungserwerbs". Zuvor jedoch Bemerkungen zum Menschenbild der Verhaltensbiologie und zu den von dieser angewandten Methoden:

I.

Die folgenden, ohne gedankliche Überleitungen aneinandergereihten Thesen skizzieren den wissenschaftlichen Zugang der biologischen Anthropologie zum Verständnis der menschlichen Verhaltenssteuerung:

- Der Mensch ist von Natur aus ein Kulturwesen (Arnold Gehlen); d.h. in seine Verhaltenssteuerung gehen sowohl Einflüsse ein, die in seiner Natur verankert sind, als auch solche, die ihren Ursprung im kulturellen, im geistigen Bereich haben.

- Die Vorstellung, bestimmte seiner Verhaltensimpulse seien in der menschlichen Natur verankert, steckt den Menschen keineswegs in die Zwangsjacke biologischer Determination. Schon die Fähigkeit zum Hungerstreik um politischer oder humaner Ziele willen beweist, daß sich starke Triebfedern aus dem geistigen Bereich gegen rein biologische Impulse wie Hunger und Selbsterhaltungstrieb durchsetzen können.

- Je stärker irgendwelche biologisch bedingte verhaltensbestimmende Tendenzen sind, desto eher setzen sie sich beim Einzelmenschen durch, und desto weitergehend bestimmen sie auch, wenn sie viele Menschen erfassen, die Verhaltensrichtungen des Kollektivs. Dies gilt für gesunde biologische Tendenzen (z.B. Hunger, Durst, Schlafbedürfnis, Furcht vor realer Gefahr) genauso wie für krankhafte (z.B. Sucht, Phobien).

- Biologisch bedingte Verhaltenstendenzen kommen zustande durch Einflüsse aus zwei Quellen: (1) Sinneseindrücke aus der Außenwelt;

(2) "innere Bedingungen", d.h. aktivierte Antriebe bzw. Bereitschaften (z.B. Hunger, Bereitschaft zur Nahrungsaufnahme).

- Im inneren verhaltenssteuernden System des Menschen ist ein Teilsystem zu postulieren, das von zwei oder mehr zugleich aktivierten Verhaltenstendenzen jeweils nur eine, die stärkstaktivierte, zur Auswirkung im Verhalten kommen läßt, während die schwächer aktivierten Impulse einstweilig unter Hemmung bleiben. Soweit diese Instanz, genannt "Höchstwertdurchlaß", wirksam ist, verhindert sie ein Mischverhalten, das sonst aus der Überlagerung zweier oder mehrerer Verhaltenstendenzen hervorgehen könnte.

- Es gehört unabdingbar zum Selbstverständnis des Menschen, im Prinzip entscheidungsfrei zu sein und verantwortlich handeln zu können, in entscheidenden Augenblicken also keinem naturbedingten Antriebsdiktat zu unterliegen.

- Verantwortliches Handeln setzt dreierlei voraus: (1) Vergegenwärtigung der Möglichkeiten und der vermutlichen Konsequenzen des eigenen künftigen Handelns; (2) Sich-Entscheiden, geleitet durch wertende innere Einstellung, für eine der Alternativen; (3) aber auch eine Motivation von hinreichender Durchsetzungsintensität gegen etwaige andersgerichtete innere Tendenzen. Sofern ein Mensch sein Handeln auf die damit skizzierte Weise selbst zu steuern vermag, verwirklicht sich darin die menschliche Entscheidungsfreiheit.

- Zur biologischen Anthropologie gehört seit Aristoteles der Vergleich zwischen dem Menschen und den Tieren. Ein Anliegen der Verhaltensbiologie des Menschen besteht darin, Kenntnisse aus der Verhaltensbiologie der Tiere für ein besseres Verständnis der Verhaltenssteuerung des Menschen nutzbar zu machen.

- Will man hierbei der Gefahr des unzulässigen Analogieschlusses vom Tier auf den Menschen begegnen, so hat man in zwei Schritten vorzugehen:

1. Ermitteln von Funktionsprinzipien durch Beobachtungen an Tieren und deren Beschreibung in abstrakter Sprache, im Idealfall in mathematischen Zeichen oder Funktionsschaltbildern.
2. Stellen der *gesonderten Frage,* ob die gefundenen Prinzipien der Verhaltenssteuerung auch für den Menschen gelten; diese Frage ist nur durch Untersuchungen am Menschen selbst zu beantworten.

Um Naturgeschehen zu verstehen, entwickeln und verwenden die zuständigen Wissenschaften Symbolsysteme („Sprachen"), die den Gesetzmäßigkeiten der zu untersuchenden Strukturen und Vorgänge adäquat entsprechen: in der Physik mathematische Formeln, in der Chemie Strukturformeln (z.B. „Benzolring") und in der Erforschung von Funktionszusammenhängen der Verhaltenssteuerung von Lebewesen Schaltungen und Netzwerke der Datenverarbeitung, dargestellt in *Funktionsschaltbildern,* in einfachen Fällen auch in Worten.

Eine fruchtbare *Leitvorstellung* in diesem Bereich lautet: Für die vorkommenden Steuerungsprinzipien ist im Rahmen des biologischen *Normal*verhaltens eine für das Überleben (oder die Fortpflanzung) *funktionell sinnvolle* Bedeutung vorauszusetzen. Daher kann es zum Verständnis von *Fehl*funktionen beitragen, wenn man die Frage stellt (und beantwortet): Handelt es sich um *an sich* biologisch *günstige* Steuerungsmechanismen, die aber durch *ungünstige Milieu*bedingungen zu *pathologischen* Steuerungsfunktionen führen?

Zum theoretischen Handwerkszeug des Verhaltensbiologen, um die eben genannten Forschungsfragen zu behandeln, gehört die Kenntnis von etwa 20 elementaren Steuerungsprinzipien, die alle in entsprechenden Beobachtungen an Tieren oder Menschen sowohl isoliert aufzuzeigen sind als auch miteinander vernetzt vorkommen. Als Beispiele seien genannt:

- Die Intensität von Reaktionen ergibt sich in der Regel nicht allein aus der Intensität der jeweils auslösenden *Reize,* sondern aus dem Betrag *zweier* Variablen, der *Reiz*intensität und dem Aktivierungsgrad der *inneren Bedingungen* (Antrieb, Bereitschaft): Prinzip der *doppelten Quantifizierung.*
- Der Aktivierungsgrad der inneren Bedingungen (Antrieb, Bereitschaft) für eine Verhaltensweise hängt von etwa 6 unabhängigen Variablen ab; beispielsweise *sinkt* er in der Regel nach Ausführung der zugehörigen Verhaltensweise.
- Lernprinzip der *bedingten Aktion:* Folgt auf ein Verhaltenselement ein- oder mehrmals eine Antriebsbefriedigung, so kann dies einen Lernprozeß verursachen mit dem Ergebnis, daß sich der betreffende Antrieb mit dem Verhaltenselement verknüpft und dieses in seinen Dienst stellt. (Dieses biologisch überaus wichtige Assoziationsprinzip ist zugleich für die Entstehung mehrerer milieubedingter Verhaltensstörungen verantwortlich.)

Die *Grenzen* des verhaltensbiologischen Forschungsansatzes ergeben sich unmittelbar und offenkundig aus der Definition seiner Zuständigkeit: Diese bezieht sich auf die *biologisch gegebenen* Mechanismen der Verhaltenssteuerung und die *biologischen Grundlagen* ihrer Veränderbarkeit durch Erfahrung (Lernen) und Intelligenz. Außerhalb dieses Zuständigkeitsbereichs liegen folglich die Sphären des Kulturellen und des Geistigen, also alles dessen, was von unseren physiologischen Informationsträgern als *Inhalt* repräsentiert wird, daraufhin unser Verhalten steuern und schöpferisch fortentwickelt werden kann.

II. *Aggressivität*

Das kämpferische Angreifen sowie die zugehörige Bereitschaft, die Aggressivität, kommen bei Tieren in mindestens neun Zusammenhängen vor: im Dienste der Ernährung beim Angriff von Raubtieren auf Beutetiere; im Dienste der Fortpflanzung beim Kampf gegen Rivalen; im Dienste der Selbsterhaltung beim Gegenangriff gegen einen überlegenen Feind, falls die Flucht unmöglich ist („kritische Reaktion", Hediger 1954); im Rahmen des Gruppenverhaltens beim Erkämpfen und Verteidigen von Positionen in der Rangordnung; beim Erwerb und Verteidigen eines Reviers für die Brut und die Jungenaufzucht; beim Angriff auf Gruppenfeinde im Rahmen der von Individuum zu Individuum ansteckenden kollektiven Verteidigungsreaktion; beim Angriff auf gruppenfremde Artgenossen sowie auf Gruppenangehörige, die durch irgendwelche Eigenschaften (z. B. Krankheit) von der Norm abweichen; im Rahmen des Spielens beim spielerischen Angreifen; als Reaktion der „Frustration" bei der Behinderung im Erreichen irgendwelcher Antriebsziele. Diese Vielfalt läßt zunächst eine wichtige Folgerung zu: Eine von all diesen biologischen Beziehungen freie, von sich aus zum Kampf drängende Aggressivität, die einer periodischen Befriedigung bedarf, kann man beim heutigen Stand der Forschung *nicht* postulieren, weder für Tiere noch für den Menschen. Sie wäre auch außerordentlich schwer nachzuweisen, weil man dafür im Einzelfall die Abwesenheit aller anderen Motivationen aufzeigen müßte. Zunächst sollte man daher davon ausgehen, daß wir Aggression *nur* im Dienste *anderer* biologischer Funktionen sicher kennen.

Töten von Artgenossen

Die Formen der Aggression sind in den verschiedenen Zusammenhängen unterschiedlich: Der Kampf gegen artfremde Tiere, z. B. Beutetiere, hat meist das Ziel, den Gegner zu töten. Beim Kampf gegen *Artgenossen* kommen sowohl Schonung als auch Vernichtung des Gegners vor, ersteres meist bei sexuellen Rivalenkämpfen,

bei Auseinandersetzungen um Reviere und bei Rangordnungskämpfen, letzteres dagegen beim Kampf gegen Angehörige einer anderen Gruppe. Beispielsweise töten Löwen rudelfremde Eindringlinge in ihrem Revier, falls diese nicht rechtzeitig flüchten können (Schenkel 1966 u. 1968; Schaller 1969); das gleiche gilt von Wanderratten (Steiniger 1950). Kein Naturgesetz besagt, daß bei wehrhaften Tierarten die Artgenossen einander nicht töten; im Gegenteil scheint eher eine Regel zu gelten, die lautet: „Sozial lebende wehrhafte Tiere verwenden in der Regel keine Demutsgebärden und besitzen keine Tötungshemmung gegenüber Artgenossen, die nicht dem eigenen Sozialverband angehören." Diese Regel gilt vermutlich um so eher, je weniger Raubfeinde eine Tierart hat; das Töten der Artgenossen ist dann ein naturgegebenes Mittel, um eine Übervölkerung zu vermeiden.

Auch der Mensch ist seinem Ursprung nach ein wehrhaftes Lebewesen, das Beutetiere jagt und tötet. Daher ist es im Lichte der vergleichenden Verhaltensforschung zwar zu vermuten, daß er eine biologische Tötungshemmung gegenüber individuell bekannten Mitgliedern des eigenen Sozialverbandes besitzt, es ist aber als völlig unentschieden zu betrachten, ob das gleiche gegenüber Gruppenfremden der Fall ist. Aber wie dem auch sei - weil jede soziale Veranlagung des Menschen durch Traditionen und andere Lerneinflüsse zu verändern ist, gehört die Entscheidung über das Töten von Mitmenschen ohnehin in den *Kulturbereich* des Menschen; seine Naturanlage liefert hier keine Richtschnur.

Aggression gegen den Gruppenfeind

So unsicher die Verhaltensforschung hinsichtlich der biologischen Grundlage einer Tötungshemmung beim Menschen ist, so sicher sind wir hinsichtlich der naturhaften Wurzeln der kollektiven ansteckenden Gruppenaggression. Zum Teil *kulturbedingt* ist es hierbei, daß ein aggressiver Redner mit Hilfe der *Sprache* eine Menschenmasse fanatisieren kann und daß sich deren Solidarisierung mit ihm auf traditionelle Weise, z. B. durch Händeklatschen und gerufene Worte, ausdrückt; *natur*bedingt ist es, daß der Redner unbewußt oder gezielt durch aggressive Inhalte und durch ein ganz bestimmtes Heben der Stimme frenetischen Beifall auslösen kann und daß hierdurch die in der Masse reagierenden Menschen nicht nur emotional in die gewünschte Polarisierung getrieben werden, sondern auch spezifische körperliche Reaktionen zeigen: z. B. eine Art Gänsehaut auf Grund der Kontraktion winziger Muskeln der Haut, die auch bei Menschenaffen und anderen Säugern vorhanden sind und dort in entsprechenden Situationen die Körperhaare senkrecht stellen und so den Körperumriß vergrößern (Lorenz).

Aggression aus Angst bei verhinderter Flucht

Eine andere Form der menschlichen Aggressivität, an deren biologischer Grundlage wir nicht zweifeln, ist die „kritische Reaktion", d.h. das Umschlagen von Angst in Aggression im Fall der Ausweglosigkeit. Auch die Alltagssprache kennt den „Mut der Verzweiflung". An sich ist es eigentümlich, daß die Angst, eigentlich das Gegenteil von Mut, gerade dann in ihr Gegenteil (Angriff) umschlagen kann, wenn sie am allergrößten ist; aber diese Reaktionsweise ist auch vielen Tieren eigen und muß wohl auch dort durch eine bestimmte Verknüpfung von Nervenbahnen im Gehirn vorgebildet sein. Nach Helga Fischer (1965) ist bei der Graugans keine Angriffshandlung so intensiv wie die, welche aus der Flucht und Angst in auswegloser Situation hervorbricht. Bei Wölfen und Hunden sind die „Angstbeißer" bekannt: ängstliche Tiere, die viel eher auf einen kleinen Schreck hin zum Beißen neigen als höherrangige, „selbstsichere" Tiere.

Auch der Mensch wird vornehmlich gerade dann aggressiv, wenn er in die Enge getrieben ist. Auch bei ihm stehen Angst und Aggressivität auf demselben Blatt. Hierdurch erklärt es sich auch, warum manche Kinder, die in den ersten Lebensjahren eine gleichbleibende mütterliche Betreuung entbehren mußten, später zu unkontrollierbarer Aggressivität neigen: Ihnen fehlte der für Kleinkinder erforderliche Hort der Sicherheit, das *bekannte* Gesicht der schützenden bleibenden Bezugsperson. Dadurch ist für ihr ganzes späteres Leben die Angst permanent gesteigert. Sie äußert sich jedem Menschen und jeder sozialen Bindung gegenüber als Mißtrauen, und sie schlägt immer wieder in Aggressivität um. Dabei spielt es eine Rolle, daß der Übergang von der Angst zur Aggressivität subjektiv mit einem befreienden Gefühl verknüpft ist, vor allem, wenn es sich um gemeinsame Aktionen mehrerer ähnlich veranlagter Menschen handelt.

Aggression als Antwort auf Frustration

Eine dritte Form der Aggressivität mit biologischer Grundlage ist die „Frustration" durch Nichterfüllung von Bedürfnissen. In einer Bevölkerung kann der „Pegel der Aggressivität" und damit die Bereitschaft zur Sozialrevolution verschieden hoch sein, je nach der Häufigkeit, mit der bestimmte entscheidende Bedürfnisse der Einzelmenschen, z.B. nach Sicherheit, unerfüllt bleiben oder gar verletzend zurückgewiesen werden. Die Wahrscheinlichkeit für extreme Reaktionen erhöht sich dann noch in dem Maße, wie Menschen vorhanden sind, die „nichts zu verlieren haben" und aus ihrer Verzweiflung heraus aktiv werden, aber auch in dem Maße, in dem die Bevölkerung auf Grund der Gesetzgebung in Gruppen zerrissen ist, die sich anderen Gruppen gegenüber als Feind fühlen können und dann zur kollektiven Gruppenaggression neigen.

Aggressive soziale Exploration

Eine weitere Aggressionsform, die *aggressive soziale Exploration*, ist bis heute als wissenschaftliches Konzept fast unbekannt, als Erscheinung aber wohl den meisten vertraut. Gemeint ist der Tatbestand, daß Kinder und Jugendliche auch ohne objektive Frustration, ohne hinreichenden äußeren Grund immer wieder aus innerem Drang heraus ihre Sozialpartner, seien es Eltern, Geschwister, Lehrer, angreifen oder sich ihnen widersetzen. Jede gut beobachtende Mutter kennt ein solches Verhalten ihrer Kinder und kennzeichnet es ganz richtig: „Die Kinder wollen sehen, wie weit sie gehen können". Typisch für diese „Auflehnung um ihrer selbst willen" sind die Trotzphase und die Flegeljahre: Nicht jedes Kind zeigt sie, doch kommen sie so häufig vor, daß sie/eigenen Namen in unserer Umgangssprache erhalten haben. Der biologische Sinn für aggressive soziale Exploration besteht für das Kind und den Jugendlichen darin, durch Attacken gegen die Sozialpartner den Spielraum der eigenen Verhaltensmöglichkeiten auszuloten und womöglich auszuweiten. Diese Art der Aggressivität verschwindet daher nicht, auch wenn alle Bedürfnisse befriedigt sind; sondern sobald ein Ziel erreicht ist, wird - anstatt daß nun Ruhe und Frieden einkehren - in weiteren Anläufen versucht, den Handlungsspielraum noch mehr zu erweitern. Nur das Setzen einer Grenze läßt die aggressive soziale Exploration abebben.

Daher führt eine auf das Befriedigen aller vorgebrachten Wünsche und auf das Vermeiden von Frustration ausgerichtete Erziehung keineswegs zur Verminderung aller Aggressivität von Kindern und Jugendlichen, im Gegenteil: Eine junge Mutter, die ihrem Sohn, um ihn nur ja nicht zu frustrieren, nicht einmal die Nachbarn zu grüßen beibrachte, drückte das Ausbleiben des erwarteten kooperativen Verhaltens ihres Sohnes so aus: „Je mehr *ich* es vermied, zu dem Jungen nein zu sagen, desto häufiger sagte *er* nein". Wird einem Kind die Auseinandersetzung zwischen seinem Willen und den Erziehungsprinzipien der Erwachsenen durch deren Ausweichen und durch dauernde Verwöhnung verweigert, so sucht das Kind die Auseinandersetzung erst recht.

Der sozialpsychologische Sinn der aggressiven sozialen Exploration besteht demnach nicht im Inhalt von jeweils vorgebrachten Forderungen, sondern im Erkunden des eigenen Verhaltensspielraums und damit auch in der wirklichen Austragung der angestrebten Auseinandersetzung. Sinnvollerweise ist dabei die mögliche, ja wahrscheinliche Niederlage in derartigen Auseinandersetzungen gleichsam vorgesehen: Eine Niederlage in einer seitens des Kindes oder Jugendlichen durch aggressive soziale Exploration vom Zaune gebrochenen Auseinandersetzung schädigt das Kind und den Jugendlichen daher nicht,

- sofern die Forderungen der Erwachsenen überlegt und berechtigt, also keine bloßen Willkürmaßnahmen sind,
- sofern die Erwachsenen bei der Durchsetzung ihrer Maßstäbe das Kind nicht demütigen oder seine Würde verletzen,
- sofern die Erwachsenen den Kindern weiterhin die Erfahrungs- und Freiräume gewähren, die ihren Kräften und ihrem Reifestadium angemessen sind.

Es ist sogar eine Erziehungsaufgabe für die Erwachsenen, den aggressiv aufbegehrenden Kleinkindern, Kindern und Jugendlichen jeweils die für sie wohltätigen

II. Kindliche Bindung

Der Säugling kommt zur Welt mit dem angeborenen Bedürfnis nach dem Kontakt zu betreuenden Menschen, die ihm dreierlei gewähren: Nahrung, Pflege und liebevolle, verläßliche Zuwendung. Aber der Säugling hat *keine* angeborene Kenntnis, wer seine leiblichen Eltern sind; er *prägt sich ein*, wer ihn betreut, und lernt dabei diejenigen, die bei ihm Elternstelle einnehmen, an ihren unverwechselbaren Eigenschaften wie Stimme, Aussehen und Art des Reagierens kennen. Er bindet sich an diese seine Betreuer in einem monatelangen *Erfahrungs- und Lern*prozeß, und zwar unabhängig davon, ob sie zugleich seine leiblichen Eltern sind. Bei einer (vor allem frühzeitigen) *Adoption* ist daher die Bindung des Kindes an die Adoptiveltern von gleicher Art, und sie kann genauso fest sein wie an leibliche Eltern. Auch *Pflegeeltern* können für ein Kind aufgrund eines solchen Bindungsprozesses zu seinen richtigen, seinen eigentlichen Eltern werden. Grundlage dieses Geschehens ist das naturgegebene, biologisch begründete Bedürfnis des Säuglings nach *sicherer Zugehörigkeit*. Es verwirklicht sich in dem Drang, sich an bleibende Betreuer zu binden, die bei ihm Elternstelle einnehmen, und diese Betreuer zu behalten. Der Bindungsvorgang gehört im Sinne eines allgemeingültigen Gesetzes zur *Natur des Menschen*: und er knüpft das individuelle menschliche Band zu den Persönlichkeiten der existentiellen Partner, die bei ihm Elternstelle einnehmen.

Das Kind bindet sich an seine Eltern, und die Eltern binden sich an das Kind. Bei der Mutter ist die Tiefe ihrer Gefühlsbindungen an das Kind auch für die Reifung ihrer eigenen Persönlichkeit, z. B. im Sinne der Mütterlichkeit, von Bedeutung. Der Bindungsvorgang vollzieht sich um so rascher und inniger, je ungestörter die Mutter von Geburt an täglich mit dem Säugling in Kontakt ist und seine Bedürfnisse befriedigt.

Auch der Vater wird um so stärkere innere Beziehungen zu seinen Kindern entwickeln, je häufiger er sie sieht und sich mit ihnen beschäftigt. Seine Bindung an ein Kind kann in Sonderfällen stärker als die der Mutter sein. Der Vater kann auch, etwa in Notfällen, zur vorwiegenden betreuenden Bezugsperson für einen Säugling werden.

Wenn sich Bindungen zwischen den Partnern von beiden Seiten, vom Kind wie von den betreuenden Erwachsenen her, geknüpft haben, so ist damit der seelisch-geistige Anteil der Elternschaft entstanden: Man spricht von vollzogener Elternschaft, sozialer Elternschaft, psychischer oder psychologischer Elternschaft. Ob-

wohl die zum seelisch-geistigen Anteil der Elternschaft führenden Bindungsprozesse unabhängig von leiblicher Elternschaft, also unabhängig vom biologisch-genetischen Zusammenhang vor sich gehen können, sind auch sie von *naturhaft-biologischer* Art; zugleich sind sie aber durch das Einbeziehen des seelisch-geistigen Bereichs etwas *Spezifisch-Menschliches*.

Zunächst reagieren die Säuglinge noch auf alle menschlichen Gesichter gleichartig, z. B. indem sie deren Erscheinen mit ihrem *Lächeln* begrüßen. Im Verlauf des zweiten Lebensvierteljahres aber beginnen sie, auf bekannte und unbekannte Menschen verschieden zu reagieren; sie beweisen damit, daß sie die bisher häufig gesehenen Gesichter *wiedererkennen*, diese sich also eingeprägt haben. Bekannte Menschen werden danach weiterhin mit Lächeln begrüßt; beim Anblick von unbekannten Menschen bleibt dagegen das Gesicht meistens ernst. Befindet sich der Säugling auf dem Arm seiner Mutter, wendet er das Köpfchen ab und vermeidet den Anblick des fremden Besuchers. Trotz seines reservierten Verhaltens vom Besucher auf den Arm genommen, beginnt der Säugling zu weinen, dreht sich seiner Mutter zu und streckt die Ärmchen nach ihr aus. Er »fremdelt«. Das Fremdeln des kleinen Kindes bestätigt der Mutter: Das Kind kann sie nun von anderen Menschen *unterscheiden*, und es will bei ihr bleiben. Es zeigt ihr dadurch seine Zugehörigkeit und verpflichtet zugleich die Mutter, auch ihrerseits dem Kind die Treue zu halten und ihm weiterhin Liebe, Schutz und Geborgenheit zu bieten. Hierdurch erhält die Beziehung des Kindes zur Mutter das Wesen einer *persönlichen Bindung*. Das Ablehnen der Annäherung anderer Personen deutet auf eine besondere Empfindlichkeit (Sensibilität) gegenüber Eindrücken, die den Bindungsprozeß stören könnten; das Kind verschließt sich diesen Eindrücken und wehrt sie ab. – Die individuelle Bindung der *Mutter* an ihr neugeborenes Kind beginnt viel früher: bereits unmittelbar nach der Geburt oder in den Tagen danach .

Das Kind lernt im Laufe der Zeit auch die Gesichter anderer nahestehender Menschen kennen und ist diesen zugeneigt. Doch im Falle von Beunruhigung, Schreck, Angst, Kummer und Schmerz werden – je schlimmer die Störung ist – Trost und Sicherheit desto mehr bei der *Hauptbezugsperson* gesucht; deren Nähe oder körperliche Berührung beschwichtigt die Angst, dort fühlt das Kind sich geborgen.

Der Bindungsvorgang beginnt in den ersten Lebensmonaten. Zwischen dem 6. und 12. Lebensmonat ist er in seiner eigentlichen kritischen Phase. Unter der Voraussetzung einer ungestörten Beziehung zwischen dem Kind und seiner Hauptbezugsperson ist der Bindungsvorgang in der Regel etwa mit dem 24. Lebensmonat so weit abgeschlossen, daß – beim weiteren Erhaltenbleiben des entstandenen

Kind-Eltern-Verhältnisses – eine zuverlässige Basis für die künftige seelisch-geistige Entwicklung des Kindes geschaffen ist. – Volles Vertrauen des Kindes zu seinen elterlichen Bezugspersonen bezeichnet man als »Urvertrauen«.

Die *erste* Beziehung entsteht naturgemäß in der Regel zwischen dem neugeborenen Säugling und seiner *Mutter*. Danach kommen als weitere Bezugspersonen der Vater, die Geschwister, die Großeltern und später sonstige Verwandte und auch Freunde der Familie in Betracht. Im folgenden werden jeweils die *Eltern* als die entscheidenden Bindungspartner des Säuglings genannt; dies könnten auch Adoptiveltern und Pflegeeltern sein. Alles Gesagte gilt auch für alleinerziehende Elternteile.

Die mit Urvertrauen einhergehende Bindung zu den Eltern oder den die Elternstelle wahrnehmenden Erwachsenen hat eine einzigartige Besonderheit: Ihr Entstehen und Erhaltenbleiben gehört zu den *Grundbedingungen* dafür, daß sich ein Säugling – auch danach als Kleinkind und älteres Kind – seelisch-geistig gesund und störungslos entwickeln kann (für die spätere Entwicklung müssen weitere Grundbedingungen erfüllt sein).

Der Grund für den Zusammenhang zwischen *Bindung* und *seelisch-geistiger Entwicklungsmöglichkeit* ist im Wesen des Kindes fest verankert. Dort besteht eine naturgegebene *Koppelung* zwischen *Bindung* und seelischer *Geborgenheit*. Sobald Säuglinge zwischen »bekannt« und »fremd« zu unterscheiden gelernt haben, fühlen sie sich unter zwei Bedingungen geborgen: wenn sie an ihre Eltern bzw. die Elternstelle einnehmenden Dauerbezugspersonen innerlich gebunden sind *und* wenn diese anwesend oder zumindest zuverlässig erreichbar sind. Ohne eine Bindung an bleibende Bezugspersonen oder getrennt von ihnen fühlt sich ein Kind *ungeborgen*.

Wenn ein Säugling von fortwährend wechselnden Bezugspersonen betreut wird, wie dies früher in Heimen für Säuglinge und Kleinkinder die Regel war, kann sich *kein* Urvertrauen zu irgendeinem Menschen bilden. Andauernde Ungeborgenheit bringt Unruhe und Angst. Je mehr und je länger diese Unruhe und Angst das Innere eines Kindes erfüllen, um so nachhaltiger unterdrücken sie seine sonstigen Regungen und beeinträchtigen dadurch die Verhaltensentwicklung.

Wenn das Sich-Binden-Können an bleibende, zuverlässige Bezugspersonen für einen Säugling und seine spätere Entwicklung so einflußreich, ja schicksals*mit*bestimmend ist, dann ist es von größtem Interesse zu wissen, *zu wem* ein Säugling die Beziehung knüpft, die sich dann zur *Bindung* entwickelt: Anders als bei der Liebe der Erwachsenen, wo niemand im voraus weiß, wen Amors Pfeil treffen wird, ist es für jeden Säugling so gut wie festgelegt und läßt sich mit Sicherheit voraussehen, an wen er sich mit *seiner* Art von Liebe binden wird: an denjenigen Menschen, der ihn *hauptsächlich betreut*. »Hauptsächlich betreuen« heißt dabei, den Hauptteil seiner Wachzeit in wechselseitigem Aufeinander-Eingehen mit ihm zu verbringen, also ihn zu füttern, zu baden, ihn, falls er weint, zu trösten usw. Durch die Wahl des Menschen, der einen Säugling hauptsächlich betreut, können wir es darum *willentlich steuern*, an wen er sich *individuell bindet*. Dies legt uns für die künftige Entwicklung jedes Kindes eine schicksalhafte *Verantwortung* auf.

Prägungsähnliches Lernen. Wer einen Säugling hauptsächlich betreut, an den knüpft er seine innige persönliche Bindung. In der Sicht der Verhaltensbiologie ist damit die *Bindung* das Ergebnis eines *Lernvorgangs*. Doch ist dieser Vorgang von besonderer Art und wurzelt in viel tieferen Schichten der Persönlichkeit als sonstige Lernvorgänge: Er stiftet die kindliche Liebe zu den Eltern und damit im Unterschied zu anderen Lernprozessen eine *Gefühlsbeziehung*, die mit dem Erlebnis der Geborgenheit und Angstfreiheit einhergeht. Eine zweite Besonderheit des Bindungsvorgangs an die Eltern ist diese: Gewöhnlich gilt für Lernvorgänge, daß sich ihre Ergebnisse nach neuen Erfahrungen durch *Umlernen* auch wieder abändern oder auslöschen lassen. Auf die frühkindliche Bindung trifft das jedoch nicht immer zu: Kinder beispielsweise, die ihre Säuglings- und Kleinkindzeit bei den Großeltern verbrachten, dann aber später zu ihren leiblichen Eltern kommen und dort aufwachsen, empfinden vielfach trotzdem *lebenslang* die Großmutter und den Großvater als ihre eigentlichen Eltern. – Drittens ist der Eltern-Lernvorgang an die erwähnte »sensible Phase« gebunden: Er beginnt in den ersten Lebensmonaten und dauert etwa bis zum Ende des 2. Lebensjahres. Verstreicht diese Zeit ohne die Möglichkeit, eine Bindung an eine bleibende Bezugsperson zu knüpfen, so ist dieser Vorgang später nur mit einem sehr viel größeren Aufwand an Fürsorge nachzuholen. – Im Hinblick auf diese drei Besonderheiten des Bindungsprozesses des Säuglings und Kleinkindes an seine Eltern bezeichnet man den zugrunde liegenden *Lernprozeß* als *»prägungsähnliches Lernen«*.

Fremdeln. Einem *fremden* Menschen mißtraut der ältere Säugling und hat vor ihm Angst. Für ein Kind diesen Alters gilt die Verknüpfung »fremd = ängstigend«. Eigentlich ist dies überraschend: Wenn ein *älteres* Kind oder ein *Erwachsener* Furcht empfindet, sei es vor einem anderen Menschen, vor bestimmten Tieren oder vor sonstigen Gegebenheiten, so liegt der Grund in der Regel in entsprechenden schlechten Erfahrungen. Die kleinkindliche Angst vor Fremden, das »Fremdeln«, entwickelt sich dagegen auch ohne jede schlimme Erfahrung: Selbst wenn ein Kind nie von einem Fremden irgend etwas Nachteiliges erleben mußte, beginnt es eines Tages zu fremdeln. Allerdings können entsprechende schlechte Erfahrungen *dazukommen* und die Fremdenangst *verstärken* oder in bestimmte Richtungen lenken; sie sind aber für die Entstehung der Fremdenangst als solcher keine Voraussetzung. Diese entsteht also nicht durch Lernen, sondern durch Reifung.

Hauptbezugsperson. In den ersten Lebenswochen spielt für den Säugling in der Regel die Mutter die Hauptrolle, schon wegen des Stillens. Heutzutage beteiligt sich jedoch vielfach auch der Vater schon sehr früh an der Babybetreuung, und die Säuglinge drücken in der Regel durch ihr Verhalten aus, daß sie beide Eltern voll als Betreuer annehmen. Allerdings machen manche Säuglinge durch ihr Verhalten deutlich, daß sie unter den Eltern entweder die Mutter oder den Vater zur *Hauptperson* ihrer Zuneigung erkoren haben; ein Grund dafür läßt sich oft nicht sicher erkennen. Auch ist bis heute ungeklärt (und wird es vielleicht für immer bleiben): Würde ein Säugling eine »Hauptbezugsperson« wählen, falls ihm *zwei* Betreuer *gleich häufig und mit gleicher Zugewandtheit* gegenüberträten?

Anzahl der Bezugspersonen. Nach der Haupt-Bindung an die primäre Bezugsperson, in der Regel die Mutter, erfolgen nach und nach weitere Bindungen an diejenigen Familienmitglieder und -freunde, die sich dem Säugling ebenfalls viel zuwenden. Hier erhebt sich für die verschiedenen Lebensalter die Frage nach *günstigen Anzahlen* von Bezugspersonen, die ein Kind *gern* akzeptiert. Unter welchen Umständen ist dagegen eine *Überforderung* durch zu viele Personen zu fürchten, so daß das Kind verunsichert wird und sich zurückzieht? Auf diese Frage lassen sich kaum allgemeingültige Antworten finden; im Einzelfall gilt es, die Reaktionen des Kindes zu beobachten und aus ihnen zu lernen. Sicherlich spielen hier die Auffassungsgabe, Merkfähigkeit und die Charakterstruktur des Kindes – ob sensibel oder aktiv zupackend – eine Rolle. Das Wichtigste ist dabei, daß die Menschen, zu denen das Kind eine positive Beziehung aufgebaut hat, *weiterhin bei ihm bleiben*. Verlusterlebnisse, z. B. durch wechselnde Partner alleinerziehender Elternteile oder Bezugspersonen in Wohngemeinschaften[1], die vielfach nur vorübergehend dort sind, entmutigen ein Kind und führen nach mehrmaligem Erleben zu Vertrauensverlust und Rückzugstendenzen. Feste, verläßliche, liebevolle Familienbeziehungen bieten einem Kind, das für seine Persönlichkeitsentwicklung viele Jahre benötigt, eine gute Basis, von der aus es seine mitmenschlichen Beziehungen erweitert.

IV. Angeborene Strategien zum Erfahrungserwerb.

Die *Kleinkindjahre*, beginnend mit dem zweiten und endend etwa mit dem sechsten Lebensjahr, stehen unter zwei Themen: Gewinn an *Selbständigkeit* und Hineinwachsen in *mitmenschliche Beziehungen*.

Anthropologische Vorbemerkung: Vom ersten Tag seines Lebens an ist das Menschenkind *biologisch* gesehen ein Angehöriger der Art Mensch. Seine ersten Fähigkeiten und Verhaltensweisen teilt der Säugling mit anderen Lebewesen: das Atmen, das Trinken, das Erschrecken bei starken Reizen, die oben beschriebene Klammerreaktion und vieles andere. Auch eine individuelle Bindung an die Mutter ist noch nichts *»ausschließlich* Menschliches«; denn bei bestimmten Vögeln und vielen Säugetieren finden sich solche Bindungen ebenfalls, wenn auch mit ganz anderen Ausdrucksformen. In der nun beginnenden *Kleinkindphase* indessen, in der das Kind *sprechen* und *denken* lernt und sein *Ichbewußtsein* entsteht, »überholt« es in seiner Verhaltensentwicklung alle anderen Lebewesen. Damit kommt nun auch *im Verhalten* die Entwicklungsrichtung zum *eigentlich Menschlichen* zum Ausdruck. Dieses hat ein so besonderes Gepräge, daß man zu Recht betont: Was der Mensch als Kulturwesen verwirklichte, bildet im Rahmen des Gegebenen *ein eigenes Reich* neben den Naturreichen der Tiere, der Pflanzen und der anorganischen Welt[1].

Wesen des Kleinkindalters. Wenn wir in das *Lebensalter des Kleinkindes* Einblick nehmen, so überwältigt uns eine Fülle von Erscheinungen: Nie im Leben folgt ein Fortschritt der Fähigkeiten so bald auf den nächsten, und nie wieder ist die Entwicklung so stürmisch, sind die Neuerwerbungen so grundlegend: der aufrechte Gang; das Lernen der ersten Sprache; das Aufkommen des Bestrebens, etwas selbständig zu tun und sich nicht helfen zu lassen; die ersten nicht nur nehmenden, sondern auch gebenden Sozialbeziehungen zum Mitmenschen; das bewußte gedankliche Erfassen der eigenen Existenz;

das Entdecken des Neinsagens als Schritt zur Abhebung des eigenen Willens und der eigenen Persönlichkeit von derjenigen der Mitmenschen; das Entwickeln der Fähigkeiten zum bewußten Zurückstellen eigener Wünsche, zur Selbstbeherrschung, zur Steuerung des eigenen Handelns und zur mitmenschlichen Partnerschaft; das Erfassen der Norm von Recht und Unrecht; die Bildung des Gewissens – all dies stellt einen mitreißenden Prozeß der seelisch-geistigen Menschwerdung dar.

Erkunden, Spielen, Nachahmen, schöpferisches Erfinden

Die einfachsten, in der Natur des Kleinkindes verankerten Triebfedern zum Gewinn von Erfahrungen und Fähigkeiten sind die Antriebe zum Erkunden, zum Spielen und zum Nachahmen. In verhaltensbiologischer Sicht handelt es sich um angeborene Strategien zum Erfahrungserwerb.

Erkunden heißt: Wenn gerade *keine* aktuellen biologischen Bedürfnisse wie Hunger oder Furcht vor einer Gefahr bestehen, bleibt das Kind nicht inaktiv, sondern es sucht alles, was es erreichen kann, mit seinen Sinnen zu erforschen, durch Berühren und Anfassen, anfangs auch durch In-den-Mund-Nehmen, aber auch durch Stoßen und Ziehen. Dadurch werden Eigenschaften wie hart und weich, glatt und rauh, warm und kalt, trocken und naß, fest und zerreißbar usw. kennengelernt. Kleinkinder erforschen, welches Geräusch ein heruntergeworfener Gegenstand erzeugt, aber auch, was die Eltern tun, wenn das Herunterwerfen häufig wiederholt wird. Etwas älter geworden, durchstreifen die Kinder eine unbekannte Umgebung; sie kriechen in jeden Winkel und klettern auf Bäume und Mauern.

Gezieltes Erkunden, Wißbegierde. Neues, wenn es in den Gesichtskreis gerät, übt besondere Anziehungskraft aus. Es erweckt Aufmerksamkeit und regt *gezieltes Untersuchen* an. Eigentliches »Wahrnehmenwollen« zeigen Kleinkinder, wenn sie, sobald sie ein Geräusch hören, dort hingehen und allem zuschauen möchten, was sich abspielt. Ein Beispiel für *gezieltes Erkunden* ist folgendes: Ein etwa 2jähriges Kind krabbelte nackt in den Dünen herum. Auf einmal ritzte es sich an einer Stachelpflanze den Fuß und verzog das Gesicht zum Weinen. Als die in der Nähe befindlichen Erwachsenen darauf nicht reagierten, weinte das Kind nicht. Es drehte sich um, betastete vorsichtig die Dornen, kroch zu einer anderen Pflanze und betastete diese; dann krabbelte es zur ersten Pflanze zurück und betastete diese

nochmals. – Hier löste also eine Wahrnehmung, der Schmerz am Fuß, weil sie *neu* war, trotz ihres unangenehmen Charakters *gezieltes Erkunden* aus.

Ein etwas älteres Mädchen sah zwei Stühle nebeneinander stehen und legte sich mit dem Rücken darauf; sie ließ den Kopf in den Nakken fallen und über eine Stuhlkante rückwärts herunterhängen. Dabei fiel ihr Blick auf ihre Schwester, die dort stand. Sie zeigte – in ihrer Sicht *nach vorn* – auf die Schwester – und sagte: »Jetzt steht Muse da...« Dann richtete sie sich zum Sitzen auf, wendete sich nach hinten und fuhr fort: »... jetzt da ... und nicht da«; wobei sie beim ersten »da« nach rückwärts und beim zweiten »da« nach vorn zeigte. Der scheinbare Positionswechsel der Schwester beim Aufrichten des Körpers schien ihr seltsam vorzukommen; denn sie legte sich langsam wieder hin, drehte aber den Kopf dabei jeweils so, daß sie die Schwester nicht aus den Augen verlor; sie hielt auch den Zeigefinger immer auf die Schwester gerichtet. Als sie wieder wie zu Anfang auf den beiden Stühlen lag, stellte sie fest: »Muse steht doch da!« – In dieser Szene hatte ein Kleinkind nach einer überraschenden Wahrnehmung durch *gezieltes Erkunden* ein Detail seiner Weltsicht geformt: Es hatte eine Wahrnehmungsänderung erlebt, dann aber herausbekommen, daß diese von einem *eigenen Lagewechsel*, nicht von einem Umweltgeschehen herrührte.

Sobald Kinder *sprechen* können, erschließen sich ihnen neue Ziele und Mittel der Erkundung: Sie versuchen zu erfahren, welchen Namen die Dinge tragen – »Was ist das?« –, und wollen Zusammenhänge ergründen: »Wozu die Sterne? Der Mond scheint ja.« »Woher nahm ER das Weltall? Was war vorher?« Dabei verstehen sie die Sprache als *Träger von Information*: Die Kinder empfinden die Antwort der Erwachsenen nicht als Ereignis als solches, sondern als Zeichen für etwas anderes, nämlich als Mitteilung über den erfragten Tatbestand. Sie sind enttäuscht und von ohnmächtigem Zorn erfüllt, wenn sie merken, daß ein Erwachsener sie – und sei es nur zum Spaß – hinters Licht geführt hat. Ernstes Fragen ist Erkundungsverhalten mit dem Mittel der Sprache. Doch gibt es auch Scherzfragen, auf die nur Scherzantworten die erwartete Befriedigung bringen.

Wißbegieriges Untersuchen geht in *Spielen* über, indem mit einem beweglichen Gegenstand oder mit einem Partner *aktiv etwas getan wird*. Kindgemäß sind in den ersten Lebensjahren Verstecken und Wiederfinden, Spiele auf dem Schoß (Reiten, Wiegen), Fingerspiele,

Spiele mit Felltieren, Puppen, Ball, Ring, mit Sand, Wasser, Schlamm, Ton, Plastilin, das Öffnen und Schließen von Türen, Wasserhähnen und Gefäßen, das Ausschütten, Einsammeln und Einfüllen. – Spiele mit Altersangaben der Kinder finden sich in vielen Erziehungsbüchern.

Zum *Spielen* gehört von frühester Kindheit an ausgiebiges *Sich-Bewegen*: Laufen, Springen, Klettern, Balancieren. Manche Bewegungsspiele werden unermüdlich *wiederholt*; andererseits läßt sich hier auch die Lust am *Verändern* der Spielhandlungen beobachten. So sind die Kinder in bestimmten Lebensphasen unerschöpflich im Erfinden von neuen Methoden, sich von der Stelle zu bewegen: durch Springen, Kriechen, Rollen, Sich-Schieben, Kobolzschlagen, und das alles vorwärts, rückwärts und seitwärts in phantasievoller Variation. Alle diese Bewegungsspiele üben die Kraft und die Geschicklichkeit. Auch das Jauchzen, Rufen und Ausprobieren aller stimmlichen Möglichkeiten gehört zum *körperlichen* Spielen.

Jedes Spielen gewinnt sofort an Leidenschaft, wenn das spielerische Tun unerwartete (oder erwartete) *Konsequenzen* hat: Handlungen, auf welche die menschliche und dingliche Umwelt in irgendeiner Form *reagiert*, möchte das Kind *wiederholen*. Ein Beispiel: Ein kleiner Junge stocherte mit einem Stock in einer senkrechten Schneemauer, die ein Räumfahrzeug am Straßenrand gebildet hatte. Unversehens löste sich dadurch ein großer, zusammenhaltender Schneeballen heraus. Als er das sah, jubelte er laut und versuchte sofort, dieses Ereignis *erneut hervorzurufen*. Er hatte gleichsam ein Spiel *erfunden*: Eine »Re-Aktion«, ein »Antwort-Ereignis« in der Umwelt wurde zum Anlaß, es zu wiederholen.

Eines der ersten Spiele, an dem schon Säuglinge Spaß haben, ist das Bu-Kiek-Spiel: Sie jauchzen laut und können gar nicht genug davon bekommen, wenn ihre Spielpartner jeweils kurz, nachdem sie vom Kind gesehen wurden, ihr Gesicht oder die Augen hinter der Hand oder sich selbst hinter einem Möbelstück verbergen und dann erst nach einigen Augenblicken wieder zum Vorschein kommen oder sich vom Kind wiederfinden lassen. Auch andere Kinderspiele, so das wechselweise Übereinanderlegen und Herausziehen der Hände auf der Tischplatte, gewinnen ihre Anziehungskraft aus dem *Reagieren der Spielpartner auf die Spielhandlungen des Kindes*.

Der *Wiederholungsdrang nach Umweltreaktion* hat einen klar erkennbaren Erfahrungsnutzen: Das Kind lernt, die gesetzmäßigen Konsequenzen des eigenen Verhaltens von zufälligem Zusammentreffen zu unterschieden. Auch jede experimentelle Forschung kann nur dann Ursache-Wirkungs-Zusammenhänge ermitteln, wenn die Versuche wiederholt werden und dann jeweils das gleiche Ergebnis haben. Hiernach verstehen wir den »Wiederholungsdrang nach Umweltreaktion« als ein verhaltenssteuerndes Teilsystem, das außerhalb von biologischen Ernst-Situationen Lernprozesse ermöglicht und in Gang setzt. Die Art und Weise, wie die dingliche Umwelt und die Mitmenschen auf die kindliche Eigenaktivität reagieren, ist daher von größter Erfahrungsträchtigkeit für das Kind. Das Nervensystem des Kindes ist nach jeder Eigenaktivität gleichsam im Erwartungszustand für das Wahrnehmen von Antworten und Reaktionen auf das eigene Handeln. Hier macht das Kind wesentliche Erfahrungen über das Wichtigste, was es gibt: Was kann ich durch eigene Aktivität in der personalen und dinglichen Umwelt bewirken?

Besonders lustig und erstrebenswert ist es für Kinder, wenn *regelmäßige Wiederholungsreihen* durch *Ausnahme-Ereignisse* durchbrochen werden, wenn also Erwartungen entstehen, zunächst befriedigt werden, dann aber etwas ganz anderes geschieht – so wie beim Spiel »Hoppe-hoppe-Reiter«. Schon der Säugling kann beim Gefüttertwerden den bereits geöffneten Mund unvermittelt vor dem Löffel wieder zumachen und dieses Necken der Mutter sehr spaßig finden.

Auch das *Nachahmen* gehört zum kindlichen Spiel. Kleine Mädchen oder Jungen, auch wenn sie noch nicht 2 Jahre alt sind, versuchen schon beim Betrachten einer Ballett-Tänzerin im Fernsehen deren Bewegungen zu imitieren. Besonders gern werden die Eltern nachgeahmt: Hausarbeiten, Basteln, Handwerken. Der Sinn dieses Verhaltens besteht darin, Fähigkeiten anderer, vor allem derer, die älter oder schon erwachsen sind, durch *Nachahmen in eigenes Können zu verwandeln*. Die innere Belohnung besteht im Nachahmenkönnen des Vorbilds oder im neuerworbenen Können selbst. Hier liegt eine Triebfeder für den Transfer des Verhaltens von Generation zu Generation, für eine *naturbedingte* Weitergabe *erworbener* Fähigkeiten.

Später werden »Rollen« gespielt: Mutter und Kind, Kaufmann und andere Berufe, Autofahren, ärztliche Untersuchung, Hochzeit. Ein weiterer Schritt wird vollzogen, wenn ein Kind eines Tages da-

mit beginnt, nicht nur *selbst* etwas Gesehenes nachzuahmen, sondern einer Puppe und später den Kasperlefiguren solche Rollen zu übertragen.

Damit bahnt sich wiederum etwas Neues an: *schöpferisches Erfinden, Phantasie*. Zuvor Erlerntes wird spielerisch neu kombiniert, in neuartiges Tun umgesetzt, sei es in phantasievolles Erzählen, in konstruktives Bauen, in das Ersinnen von Spielen und später in bildliches Gestalten. Es gibt kaum ein Kind, das uns nicht dann und wann durch *neue Wortschöpfungen* überrascht. Durch schöpferisches Erfinden erweitern die Kinder aus eigenem Antrieb ihren Erfahrungsbereich in vielen Dimensionen. Das Kleinkind hat seine besten Lehrer in sich selbst: Es wäre hoffnungslos, seine angeborenen Lernstrategien und die dazugehörigen Motivationen durch von außen aufgeprägte Lehrpläne ersetzen zu wollen; solche können im Kleinkindalter nur stören, indem sie die zur Natur des Kindes gehörigen, viel sinnvolleren Lernstrategien verdrängen. *Hier* liegen die entscheidenden wissenschaftlichen Argumente gegen die von der amerikanischen Lerntheorie provozierte Forderung, *lernzielorientiertes* Lehren und Lernen schon in die Welt des kleinen Kindes einzuführen.

Besonders interessant ist in der Sicht der Verhaltensbiologie eine besondere Form des Nachahmens: das Malen oder Modellieren nach einem gesehenen Vorbild. Bei den ersten Malereien des Kindes, die, wie es sagt, etwas Bestimmtes darstellen sollen (z. B. den Vater oder den Hund des Nachbarn), ist die Ähnlichkeit mit dem dargestellten Gegenstand oft noch gering. Doch kommt es auf das Prinzip an, daß das Kind von sich aus durch die Tätigkeit seiner Hände etwas *produziert*, das etwas *Gesehenes* darstellen soll. Dieser Drang des Kindes und seine Fähigkeit dazu ist anthropologisch bedeutsam, weil ein solches *abbildendes Gestalten in formerhaltendem Material* auch bei den höchstentwickelten Tieren nicht vorzukommen scheint

Wenn ein Kleinkind zum ersten Mal einen Gegenstand zeichnet, und sei das Bild auch noch so unvollkommen, so ist dies ein Schritt zu einer nur dem Menschen zugänglichen Fertigkeit.

Eine weitere wichtige, ja unentbehrliche Funktion des Nachahmens liegt in folgendem: Durch Nachahmen lernen die Kinder ihre *Muttersprache*, und zwar nicht nur Worte, sondern – ebenso unbewußt – auch Regeln. Hierzu ein Beispiel: Ein 3jähriger Junge hatte intuitiv die Regel erfaßt, daß die Präsens-Ich-Form von Verben mit -e endet (ich laufe, ich esse), wendete sie daraufhin von sich aus aber

auch auf Verben wie können, mögen und wollen (sogenannte Praeterito-Praesentia) an und formulierte: ich kanne, ich mage, ich wille. Das konnte er nie durch *Wort*-Nachahmungen erworben haben, sondern nur durch das Wahrnehmen einer *Regel* und durch *deren Anwendung, d. h. nachahmende Übertragung auf andere Fälle*. In solchen Bereichen entwickelt das Kind sein Sprachvermögen, indem es abwechselnd nachahmt, selbständig experimentiert und schon einfache Schlüsse zieht.

Ein anderes Beispiel: Ein kleiner Junge hatte, noch bevor er das Wort »zwei« aussprechen konnte – er sagte »wei« –, den Begriff »2« erfaßt (abstrahiert) und zeigte jubelnd und »wei« rufend auf alle in Zweizahl sichtbar werdenden Gegenstände, gleich ob es Autos, Menschen oder Spielsachen waren. – Das anregende Motiv war hier vermutlich: Bekanntes in neuen Zusammenhängen wiederzufinden.

Ein weiterer einzigartiger Fortschritt des Kindes im Spielalter besteht in der Entwicklung des *Ich-Bewußtseins*. Dieser Entwicklungsschritt ist spätestens dann vollzogen, wenn das Kind von sich selbst mit »ich« spricht und die Ich-Form auch im Sprechen anderer Menschen richtig versteht, obwohl ja das Wort »ich« dabei verschiedene Personen, nämlich den jeweils selbst Sprechenden, bezeichnet.

Alle genannten Verhaltensfortschritte vergrößern die Lebenstüchtigkeit und damit die *Selbständigkeit* des Kleinkindes. Dieses Ziel wird vom Kleinkind auch ganz direkt und unmißverständlich angesteuert: Ließ das Kind sich im 1. Lebensjahr füttern, so möchte es jetzt selbständig essen; lief es geschützt an der Hand der Mutter, so will es jetzt allein laufen; es möchte sich selbst seine Mütze aufsetzen, allein seine Schuhe anziehen, sich waschen usw. Mit Energie und Ausdauer übt es die neuerworbenen Handgriffe und Verrichtungen. Was es gelernt hat, möchte es nun auch selbst tun und wehrt sogar elterliche Hilfsangebote heftig ab. Diese unter Umständen durchaus aggressive Abwehr ist ernster, nicht spielerischer Natur. Der innere Drang, sich die Möglichkeit zu selbständigem Handeln zu verschaffen, gehört zu den bedeutsamsten Triebfedern der kindlichen Entwicklung.

Ungestört *allein zu spielen*, fördert die Fähigkeit zur Konzentration und zum phantasievollen Gestalten. Von gleicher Bedeutung sind *gemeinschaftliche Spiele* mit Erwachsenen und mit anderen Kindern. Sie entwickeln die Fähigkeit, Handlungen zu planen, Spielregeln einzuhalten, die Spielpartner zu beobachten und sich auf das Verhalten von Mitmenschen einzustellen.

Unterdrückbarkeit durch Angst. Der gesamte zur Lebenstüchtigkeit und Selbständigkeit beitragende Verhaltenskomplex Erkunden/Spielen/Nachahmen/schöpferisches Erfinden hat nun noch eine bedeutsame biologisch begründete Eigenschaft: Er entfaltet sich nur im Zustand der inneren Gelöstheit. Für das Spielen wird dies in der Psychologie so formuliert: »Spielen erfolgt nur im entspannten Feld.«

Allgemein gilt es für alle eben erwähnten Verhaltenstendenzen: Sie sind empfindlich gegen ängstliche Beunruhigung, d. h. sie sind durch Angst leicht zu unterdrücken. Beispielsweise kann etwas Neues, das aus angstfreier Situation heraus Wißbegierde erwecken würde, bei gesteigerter allgemeiner Ängstlichkeit statt dessen Furcht auslösen. Anstatt seiner Wißbegierde zu folgen, versteckt sich das Kind vor dem Neuen hinter seiner Mutter.

Biologisch gesehen, ist die leichte Verdrängbarkeit des Erkundens, Spielens usw. durch Angst an sich durchaus sinnvoll. Denn die Angst lenkt das Verhalten der Selbsterhaltung in gegenwärtiger Gefahr. Die Verhaltensweisen des »aktiven Erfahrungserwerbs« erweisen ihren Vorteil dagegen erst in der Zukunft; daher ist es sinnvoll, wenn sie jeweils in der Gegenwart nicht in Konkurrenz mit der aktuellen biologischen Notwendigkeit zur Gefahrenvermeidung und Selbsterhaltung treten. Sie füllen gleichsam die freibleibende Zeit aus; gerade dies wird auf der Ebene der Verhaltenssteuerung dadurch gewährleistet, daß Erkunden, Spielen usw. durch Angst leicht unterdrückt werden.

Die leichte Unterdrückbarkeit der Tendenz zum Erkunden, Spielen, Nachahmen usw., die an sich, wie gesagt, durchaus sinnvoll ist, verkehrt sich unglücklicherweise beim Menschenkind zu einer besonderen Gefahrenquelle, und zwar wegen der gesteigerten Angst als Folge frühkindlicher Betreuungs- und Bindungsmängel. Hierdurch erklärt es sich, warum frühkindliche Bindungsunsicherheit, falls sie nicht rechtzeitig durch langdauernde, liebevolle, geduldige Betreuung gemildert oder aufgefangen wird, die spätere geistige Entwicklung und den Gewinn von Lern-, Konzentrationsfähigkeit, Selbständigkeit und sozialer Selbstsicherheit unter Umständen schwer beeinträchtigt. Das verhängnisvolle Bindeglied ist die *Angst*. Die Ursache-Wirkungs-Kette ist die folgende:

In der Säuglingszeit bestimmt die langsam entstehende Bindung, in wessen körperlicher Nähe sich das Kind völlig sicher fühlt. Wurde es dem Säugling und Kleinkind durch ein- oder gar mehrmaligen Verlust von Bezugspersonen oder durch fortdauernde Wechselbetreuung verwehrt, eine feste Vertrauensbindung aufzubauen, so nistet sich allgemeine Unsicherheit und Mißtrauen ein. Das Kind klammert sich an seine Bezugspersonen; aus Angst, sie zu verlieren, wagt es nicht, vorübergehend Abstand von ihnen zu nehmen, um selbständige Erfahrungen zu machen. Die Angst dämpft oder unterdrückt so den Verhaltensbereich Erkunden/Spielen/Nachahmen/schöpferisches Erfinden, also das Lernen durch aktiven Erfahrungserwerb und damit auch den Gewinn von Selbständigkeit und angstfreiem sozialem Verhalten.

Was ist für die *spätere* Entwicklung zu fürchten, wenn Kindern durch Wechsel oder Verlust ihrer Hauptbezugspersonen oder durch Betreuungsmängel Angst statt Vertrauen eingeflößt wird, so daß Erkunden, Spielen, nachahmendes Lernen und schöpferisches Erfinden und damit die Wegbereiter der zunehmenden Selbständigkeit zu kurz kommen? Ich beschreibe die zu befürchtende Entwicklungsstörung in einer besonders schweren Form: für das überhaupt bindungs*los* aufwachsende Kind. Im Fall von bindungs*schwach* aufwachsenden Kindern können die Störungen irgendwo im Bereich des fließenden Übergangs zwischen dem gut betreuten und dem bindungs*los* aufgewachsenen Kind liegen.

»Das gesamte Lebensgefühl eines kleinen Kindes erhält die Tönung ängstlich-beunruhigender Erregtheit, wenn frühe Eindrücke überwiegend Angst, Unruhe und Mangelerlebnisse mit sich brachten« (A. Dührssen). Dadurch prägt sich dauernde und bleibende Unsicherheit in die Struktur der Persönlichkeit ein. Dies unterbindet die auf Bindungserlebnissen basierende Gefühlsentwicklung. Viele dieser Kinder sind später unempfänglich für zwischenmenschliche Regungen wie Mitgefühl, Liebe, Achtung und Ehrfurcht. Sie verstehen keine Appelle an Mitmenschlichkeit und Rücksicht. Ihre Antworten sind egoistisch und aggressiv. Man spricht von »Gefühlsarmut«.

In Bereichen, die differenzierte Leistungen, Ausgeglichenheit und Stetigkeit voraussetzen, sind solche Kinder weniger oder gar nicht erfolgreich. Ohne Erfolgserlebnisse aber entwickeln sie keine hinreichende Selbstsicherheit und keine Befriedigung an zielstrebigem Wirken. Da infolge der beschriebenen Grundangst die emotionalen Voraussetzungen für das innere Eingestelltsein auf Lernen und Entdecken vermindert sind und daher viele wichtige Lernprozesse unterbleiben, sind viele dieser Kinder im Einschulungsalter nicht schulreif. Im weiteren Verlauf der Schullaufbahn können erhebliche Schwierigkeiten, Leistungshemmungen und immer erneutes Versagen folgen.

Selbständigkeit und kindliche Bindung.

Zunehmende *Selbständigkeit* im Kleinkindalter könnte man bei oberflächlicher Betrachtung als *Gegenspieler der Bindung* ansehen und dieser Entwicklung darum die Eigenschaft zuschreiben, die Bindung des Kindes an die Mutter oder die Eltern zu *schwächen.* Der Gegensatz zur Bindung ist aber Bindungslosigkeit; Selbständigkeit liegt in einer anderen Dimension. Selbständigkeit und Bindung sind einander nicht nur nicht entgegengesetzt, sondern sie wirken zusammen: *Sichere Bindung* an die Eltern *ermöglicht* und *fördert* das Selbständigwerden; geschwächte oder fehlende Bindung verzögert oder verhindert es.

Wenn ein kleines Kind die Umgebung erkunden, spielerisch herumlaufen oder klettern will oder wenn es zu seinen Spielsachen gelangen möchte, dann versucht es, sich von seiner Mutter, falls sie es gerade auf dem Schoß hat oder an der Hand führt, loszumachen. Trotzdem bleibt die *Nähe und Erreichbarkeit* eines Elternteils die *Voraussetzung* dafür, daß das Kind erkundet, herumläuft und spielt; das gilt vor allem in fremder Umgebung (auch das vertraute Zuhause kann einem Kind Sicherheit verleihen). Es ist kennzeichnend, daß spielende Kleinkinder in beinahe regelmäßigen Abständen zur Mutter oder dem Vater zurückkehren, um sich ihrer Anwesenheit zu versichern. Je *sicherer* aber die Bindung und je weniger ängstlich das Kind gerade selbst ist, desto *weniger* Rückversicherungsbesuche sind notwendig. Bemerkt das Kleinkind aber unerwarteterweise die gleichzeitige Abwesenheit beider Eltern, so hört sofort *jedes Spielen* auf; das Kind setzt jetzt zuallererst alles daran, den Kontakt mit den Eltern wiederzufinden. – So manifestieren sich im aktuellen Kindverhalten die Sätze: *Sichere Bindung ermöglicht und fördert die Selbständigkeit des Kindes; Angst unterdrückt die Verhaltensweisen des Gewinnens von Können und Erfahrungen.*

Die sichere Bindung an ihre Eltern oder ihre die Elternstelle einnehmenden Betreuer verleiht den Kleinkindern die innere Sicherheit nicht nur für das Erkunden, Spielen, für das Sammeln von Erfahrungen und Gewinnen an Selbständigkeit, sondern auch für das Aufnehmen von weiteren vertrauensvollen Beziehungen zu Erwachsenen und anderen Kindern. Dies ist leicht verständlich: Ein nur schwächer und damit unsicherer gebundenes Kind verwendet naturgemäß mehr Zeit und Energie darauf, seiner Bezugsperson stets nahe zu sein, um sie nicht zu verlieren. Immer erneut bewahrheitet sich der Satz: *Je sicherer die Bindung eines Kindes zu seinen Haupt-Betreuern, desto bereiter und fähiger ist es zum Aufnehmen und Pflegen weiterer Beziehungen.*

Verlustangst. Ein Kind, das die Gegenwart seiner Mutter oder sonst einer betreuenden Person keinen Augenblick entbehren kann und ihr ohne Unterlaß »am Schürzenzipfel hängt«, offenbart damit zu ihr nicht unbedingt eine *starke Bindung.* Oft ist das Gegenteil der Fall: Gerade *unsichere* Bindung ist mit der dauernden Angst verknüpft, den Betreuer zu verlieren; die *Verlustangst* ist es dann, die das Kind dazu veranlaßt, seine Betreuerin nicht aus den Augen zu lassen. Je sicherer dagegen ein Kind an seine Betreuer gebunden ist, desto eher kann es zeitweise deren Gegenwart entbehren, ohne sich zu ängstigen.

Anhänglichkeit an einen Erwachsenen kann also bei einem Kind auf zwei grundverschiedenen Ursachen beruhen:

– auf sicherer Bindung;

– auf schwacher, unsicherer Bindung, verbunden mit Verlustangst.

Auf keinen Fall darf man beides verwechseln. Je nach Ursache ist für die Bezugspersonen ganz unterschiedliches Verhalten angezeigt.

Wenn beispielsweise ein zuvor durch Bindungsabbrüche erschüttertes Kleinkind, aus Unsicherheit und von Verlustangst getrieben, seiner Betreuerin nicht von der Seite weicht, macht man den größten Fehler, wenn man daraus statt auf Verlustangst auf eine »zu starke Bindung« an sie schließt. Diese falsche Diagnose würde sogar zu Ratschlägen führen, die die Lage verschlimmern müssen, anstatt sie zu verbessern, so etwa: Die als »zu stark« angesehene Bindung müsse man zu lockern versuchen; man müsse das Kind lehren, allein bleiben zu können, und sein Anhänglichkeits- und Zärtlichkeitsbedürfnis sei auf das »normale Maß« zurückzuführen. Aber das von Verlustängsten erfüllte Kind braucht gerade das Gegenteil: Durch ein *Übermaß* an Zuwendung muß die Betreuerin sich für das Kind als so liebevoll, zuverlässig und vertrauenswürdig erweisen, daß das Kind zu ihr allmählich eine feste Bindung aufbauen kann. Erst diese kann ihm später erlauben, selbständiger und von der Betreuerin unabhängiger zu werden. Das heißt im einzelnen: Die Betreuerin muß ihre Verläßlichkeit beweisen durch ihr Zugegensein, Zeigen von Zuneigung, Konsequenz und Halten von Versprechen, und dies über Monate, möglicherweise Jahre hinweg. Damit können die Unsicherheit und Angst des Kindes allmählich abklingen, und es kann Mut fassen zuerst zu kurzzeitigen, dann zu längeren Phasen selbständigen Spielens, und es kann auch sonst seine innere Unabhängigkeit stärken. So kann die Angst, die aus Bindungsunsicherheit entstand, langsam abklingen und über die feste Bindung die notwendige Selbstsicherheit und Unabhängigkeit entstehen lassen. Diese erst schafft das »entspannte Feld« für die Verhaltensrichtungen Erkunden, Spielen, Nachahmen, schöpferisches Erfinden.

Sich-Gruseln. Zum Thema »Spielen und Angst« gehört schließlich auch hochdies: Viele Kinder *gruseln* sich gerne. Freiwillige Gruselspiele haben auf Kinder in der Regel eine heilsame Wirkung: Sie steigern ihre Fähigkeit zum *Überwinden der Angst.* – In diesem Bereich kann also etwas Unangenehmes, nämlich Furcht und Grauen, in einer *vom Ernstbezug befreiten Form* – als »Sich-Gruseln« – vom Kind *angestrebt* werden. Dabei erlebt das Kind Grausiges gleichsam in abgeschwächter Form und übt die Bewältigung angstgetönter Situationen; es macht äußere und innere Erfahrungen, die ihm in späteren Ernstfällen nützen können.

Die *spielerische* Angst, die hier gesucht wird, kann allerdings in *echte* Angst übergehen, deren Ursache dann *gemieden* wird. Beispielsweise wollen manche Kinder grausame Stellen in Märchen nicht hören, sondern verlangen, diese beim Vorlesen zu überspringen.

Schlußgedanken.

Zum Abschluß der skizzenhaften Besprechung der Themen "Aggressivität", "kindliche Bindung" und "angeborene Strategien des Erfahrungserwerbs" sei für jeden der drei Bereiche ein verhaltensbiologisch bedeutsamer funktioneller Zusammenhang wiederholt, dessen Kenntnis zum besseren Verständnis der kindlichen Verhaltensentwicklung und deren Störbarkeit beitragen könnte:

- Aggressives Verhalten ist vielursächlich. Überstarke Aggressivität von Kindern kann aus mehreren, prinzipiell unterschiedlichen Quellen stammen und daher gänzlich unterschiedliche erzieherische Antworten zur Hilfe für die Kinder erforderlich machen: Bei frustrationsbedingter Aggressivität ist die Erkennung und Aufhebung der einengenden Bedingungen angezeigt; bei aggressiver sozialer Exploration das entschiedene Aufzeigen der notwendigen Grenzen (bei voller Erhaltung von Liebe, Achtung und Verhaltensspielraum!); und bei angstbedingter Aggression die Stärkung der Bindungen und der Selbstsicherheit des Kindes.

- Der kindliche Bindungsprozeß ist an das Erhaltenbleiben der Hauptbezugsperson des Kindes und an eine sensible Phase gebunden und geht einher mit der Entstehung ("Reifung") von Angst vor Fremden. Bindungslosigkeit oder -schwäche verursachen daher Ungeborgenheit und chronisch erhöhten Angstpegel.

- Erkunden, Spielen und Nachahmen sind angeborene Strategien des Erfahrungserwerbs und daher Wegbereiter der sich entfaltenden Selbständigkeit des Kindes. Sie sind jedoch an die Voraussetzung des "entspannten Feldes" gebunden, setzen daher für ihre volle Verwirklichung die sichere persönliche Bindung an eine bleibende mütterliche Bezugsperson voraus und verkümmern bei schwachem oder fehlendem Gebundensein.

Statt eines Literaturverzeichnisses.

Die Themen des vorstehenden Aufsatzes sind in vertiefter und erweiterter Fassung behandelt in den beiden im Piper-Verlag (München) erschienenen Büchern:

Hassenstein, B.: Verhaltensbiologie des Kindes 4.Aufl. 1987
Hassenstein, B. und H.: Was Kindern zusteht. 3. Aufl.1988

Prof.Dr.Bernhard Hassenstein, Institut für Biologie (Zoologie)
der Universität D-7800 Freiburg, Albertstr. 21 a.

Christian und Anneliese **Dettweiler:**
Dynamik in Ehe und Familie, ferner Kinderzeichnungen: Die Familie in Tieren.

Im voraus sei gesagt, daß es leider technisch nicht möglich war, die im Original gezeigten farbigen Kinderzeichnungen hier als s/w-Fotokopien qualifiziert wiederzugeben.
Alfred **ADLER** beschrieb in seiner "Individualpsychologie" vier typische Geschwisterrollen, die sich nicht selten auch im Schriftbild wiederfinden lassen: Dominant sind einmal der zwanghafte "Tyrann", der sich mit Gewalt durchsetzt, und zum anderen der "Star", der sich mit Gewandtheit in den Mittelpunkt vordrängt und als Hystericus nicht zu fassen ist. Die entprechenden unterlegenen Gegenrollen dazu sind einmal der Tölpel, der sich nicht wehren kann und zum anderen das Heimchen, das sich überangepaßt hat und es allen recht machen will.
Wir können zu diesen Rollen leicht die Entsprechungen im Schriftbild finden: Der "Tyrann" entspricht der aktiven Form der Spaltung: Ich muß immer siegen und will keine "Niederlagen" mehr ertragen! Der "Star" entspricht der Rolle des Narzisten zusammen mit der Hysterischen Struktur: Immer im Mittelpunkt stehen und sich dabei niemals festlegen. Die Unterlegenheitsrollen sind ebenso leicht sichtbar: Der "Tölpel" wurde in der Kindheit so gründlich geschädigt, daß er den Kampf aufgegeben hat = Spaltung, passive Form (natürlich gibt es genügend Zwischenformen je nach der Stärke des "Gegners"). Das "Heimchen" schließlich entspricht mit seiner überangepaßten Haltung der "Depressiven Struktur". Natürlich möchten sowohl der "Tölpel" als auch das "Heimchen" irgendwann einmal aus ihrer neurotischen Unterlegenheitsrolle heraus und so träumt sich der "Tölpel" als "Starken Mann", der als Tyrann nur noch "siegt", während das "Heimchen" davon träumt, einstmals als "Prinzessin" von einem großartigen Märchenprinzen auf sein Hohes Roß und in sein Schloß mitgenommen zu werden. Christian **Andersen** hat dies z.B. so nett im Märchen vom Häßlichen Entlein beschrieben, das später ein stolzer Schwan wurde.
Es seien zunächst zwei Kinderschriften gezeigt, in denen unschwer der "Unterworfene" und der zukünftige "Große Junge" gut erkennbar sind:
Das **Beispiel Abb. 1** stammt von einem 12-jährigen Jungen, der auf seinen 10-jährigen Bruder eifersüchtig ist. Der 12-Jährige hat die depressive Struktur des Überangepaßten, aber wenn wir genauer hinsehen, entdecken wir bei ihm die Abwehrform "Spaltung" in den großen **K** und dazu zahlreiche Schreibfehler als Zeichen für schwere Konzentrationsstörungen infolge Aggressionsverdrängungen. Er hat nur aus der Not heraus den Kampf aufgegeben und sich

rein äußerlich ("zähneknirschend"!) seinem Bruder (und vorher schon seinem Vater!) unterworfen.

Anders sein 2 Jahre jüngerer Bruder: Dessen Schrift ist weitgehend ungestört. Er wurde genügend bestätigt und kann mit seinem kindlichen Charme als "Star" mühelos über den schwer "behinderten" älteren Bruder dominieren. Nehmen wir noch die beiden Elternschriften dazu, so sehen wir daß der **Vater** in der aktiven Position als großartiger Hystericus + Zwangshaltung ebenfalls spaltet und dem älteren Sohn schon früh (normalerweise im ersten Trotzalter mit etwa 3 Jahren) handgreiflich bedeutet hatte, wer hier der "Herr im Haus ist", während die **Mutter** als Hysterica dagegen auswich und recht ausgeglichen erscheint. - Die ältesten Kinder haben es meistens am schwersten: An ihnen versuchen die Eltern oft noch zuviel zu "erziehen", ohne zu wissen, was richtig wäre, und sie greifen dabei häufig auf die Methoden ihrer eigenen Eltern zurück. Nach ADLER hätte hier der Vater die Rolle des "Tyrannen" übernommen, während die Mutter die "Starrolle" spielt und geschickt vor ihm ausweicht. Es sei nur kurz gesagt, daß der Vater nicht zur Beratung kam, nur die Mutter.

Abb. 1:

Vom Schneeglöckchen
Im Sommer ruht die kleine ♂ 10 J.
Zwiebel des Schneeglöckchens
unter der Erde. Im Herbst "Star"
beginnt die Zwiebel zu
wachsen. Viele feine, kleine
Wurzeln, streckt sie aus.

Drinnen vor unserem Haus war ein beständiges
Hämmern und Zehen ein Bürsten Rasp und
Planschen, aus den Höfen erschallten die ♂ 12 J.
Hammerschläge die Faßreifen werden abgetrieben.
Scharfen, zum Niesen reizende Luft zog aus
den H. Kellerfenstern der Weinhändler. Sie schwefelten
die Fässer. Endlich endlich war es an der Zeit "Tölpel"
die Trauben waren voll reif. Erde und

Für die Zusendung Ihrer Anfrage vielen Dank! In der Anlage erhalten Sie unseren neuesten Katalog zu Ihrer Orientierung. Ich würde mich sehr freuen bald Gutes von Ihnen zu hören.

Vater

In der Schinderlache ist das Brot. Ich komme gegen 12 00 wieder. Gebe den Vögel etwas Wasser, denn sie haben sicherlich Durst. Sei brav bis ich komme.

Mutter

Abb. 1 (Schluß)

Unser nächstes Beispiel **Abb. 2** zeigt eine (geschiedene) Mutter mit 2 Söhnen: Wie die Zeichnung des älteren, 16-jährigen Th. erkennen läßt, möchte er in Imitation des strengen Vaters als "Tyrann" den Wilden Mann spielen und damit erreichen, daß seine Mutter als "Seehund" vor ihm auf den Knieen liegt (= ein ihm ungefährliches Wassertier). Seinen 11-jährigen Bruder Fr. dagegen kann er zu seinem großen Ärger nicht fassen, er weicht in der hy. Starrolle als "Vogel" immer aus und ist wegen seiner Gewandtheit von dem plumpen "Bären" einfach nicht zu erreichen, protestiert jedoch mit dem weit offenen "Schnabel" aber heftig. Seine Mutter dagegen mußte sich immer ihrem sehr strengen (nach dem Vaterbild gewählten!) Ehemann unterwerfen, bis es schließlich zur Scheidung kam (der introjizierte Vater fehlt in der Zeichnung von Th.!). Sie kam zu uns ein Jahr später ganz verzweifelt wieder und nun war es wirklich soweit: Ihr nunmehr 17-jähriger Sohn Th. tyrannisierte sie ernstlich und sie lag symbolisch wirklich vor ihm "auf den Knieen". Der "spaltende" Th. probierte nunmehr tatsächlich den Aufstand, auch bei seinen Lehrern in der Schule. **Abb. 2** (umseitig):

Abb. 2

Die **Abbildungen 3** zeigen 3 Generationen einer Familie: Großmutter, Eltern und die 14-jährige Tochter, davon die **Großmutter** in Schrift und WARTEGG-Test, den **Vater**, da verstorben, nur im Schriftbild, dagegen die **Mutter** in Schrift und WARTEGG-Test, während die **Tochter** uns Schrift, Baumtest, Wartegg-Test und einen sehr schönen Phantasie-Baum zur Verfügung stellte.
Zunächst der WARTEGG-Test der 75-jährigen **Großmutter, Abbildung 3 a:**

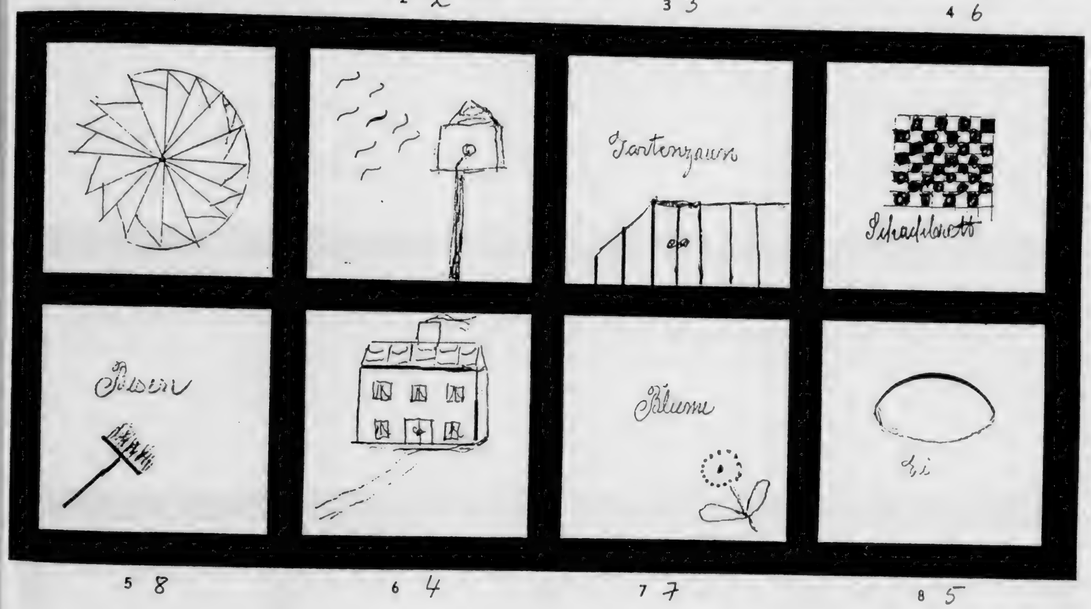
Wartegg-Zeichentest (WZT)

Versuch Nr.: 1, 1, 3, 6, 8, 4, 7, 5 Datum: 9. 11. 71

Vor- und Zuname: Elisabeth 75 Jahre

Beruf: Rentnerin Geburtstag: 2.5.d. 1896

Abbildung 3 a:



Sie gibt nicht überall an, was sie sich darunter vorstellt, unsere Deutungen müssen daher mit Vorbehalt erfolgen: In Feld 1 zeichnet sie als Erstes eine Kreissäge (?) mit scharfen Spitzen als ihr "Ich". Ihre innere "Vergatterung" in kollektivem Denken sehen wir gut im "Gartenzaun" von Feld 3. Sie fühlt sich aber völlig sicher in dieser "heilen Welt" von Feld 6, kann mit ihrem Unbewußten nichts anfangen (Feld 4, Abwehr im im "Schachbrett"), während sie jedoch sehr gut in Feld 5 mit dem Besen arbeiten kann. Sie selbst sieht sich noch als "Blume" im Feld 7.
Ihre Handschrift sehen wir umseitig in **Abbildung 3 b:**
Es ist eine etwas umständlich-manirierte Kollektivschrift, unselbständig mit allen Vor-Urteilen, langsam und sorgfältig "gemalt". Sie weiß genau, was und wie es sich gehört und will auch in ihrer Familie weiterhin dominieren.

Abbildung 3 b:
Großmutter

Nun möchte ich Ihnen die gewünschte Schriftprobe senden. Ich danke Ihnen, daß Sie sich so freundlich Sabinens Sache annehmen u. ihr einen passenden Beruf vorschlagen wollen. Es freut mich immer, durch Ilse

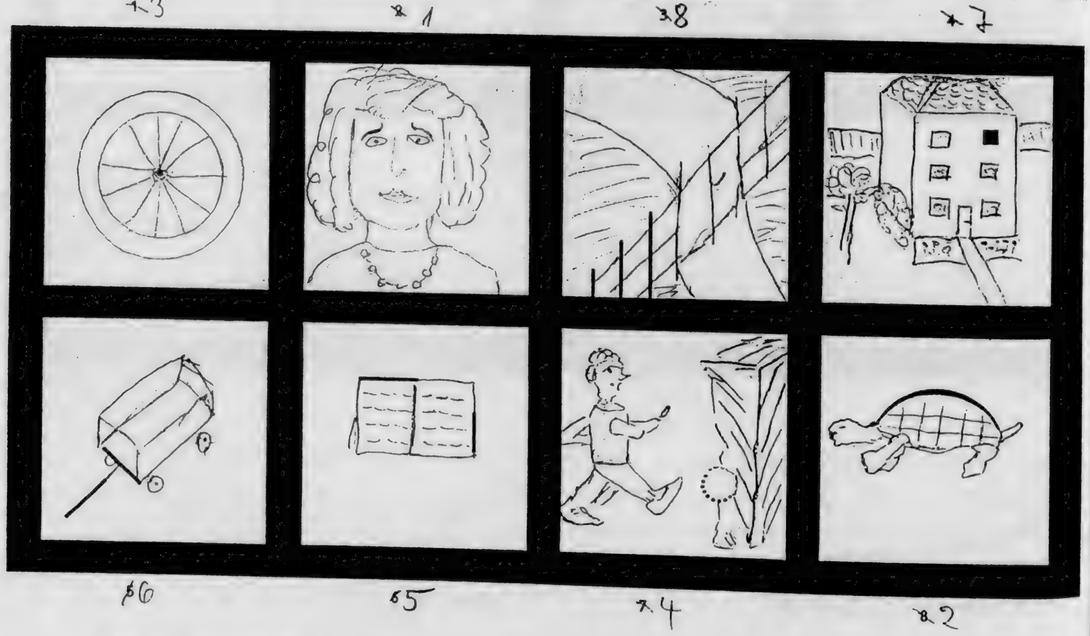
Wartegg-Zeichentest (WZT)

Versuch Nr.: 1 Datum: 9.11.71

Vor- und Zuname: Ilse 48 Jahre

Beruf: chem. techn. Assist. Geburtstag: ... ...

Abbildung 3c:



Die 48-jährige **Mutter** (chem.-techn.Assistentin) spiegelt die repressiv-strenge Erziehung der Großmutter auf ihre Weise gut wieder: Im WARTEGG-Test sieht sie sich zwar mit Feld 2 an erster Stelle, geht dann aber gleich im Feld 8 in Gestalt einer "Schildkröte" in Deckung. Sie kann zwar gut leisten (das Rad in Feld 1 und der Wagen in 5), aber sie kann im Feld 7 mit dem Fußball auch recht aggressiv und bubenhaft auftreten! Ihren weiteren Entwicklungsweg sieht sie im Feld 3 zwar noch versperrt, aber das Tor läßt sich mit der Klinke öffnen.

Abbildung 3 d:
Mutter, 48 Jahre

Damit Sabine das Abitur machen kann, geben wir an, daß sie Medizin studieren will. Für med. techn. Assistentin braucht sie nur 10 Klassen, und müßte dann die Schule verlassen. Wird sie dann nicht zum Studium zugelassen, kann sie ja immer noch MTA werden und sich später evtl. noch einmal bewerben. Geht sie nach 10 Klassen ab, ist es für sie schwierig das Abitur in Abend-Oberschule oder Volkshochschule nachzumachen, weil sie dafür

Ihre **Handschrift** zeigt, daß sie große Schwierigkeiten hatte, die sehr dominante Mutter zu überwinden. Ihr Zorn auf diese Unterdrückung ist in der Abwehrform "Spaltung" (**K**) gut sichtbar, aber in den teilweise etwas aggressiven Oberzeichen sehen wir doch die Tendenz zu gewissen kritischen Bemerkungen. Die Schrift ist im übrigen noch sehr schulmäßig und unselbständig, die Durchgangsphase Pubertät wurde nur in Anfängen erreicht. Aber der Ich-Kern ist gut, ihre Mutter hat demnach das Kind anfänglich sehr gut betreut, jedoch später mit ihrem starren Denken in Vor-Urteilen Autonomiewünsche fast vollständig unterbunden.

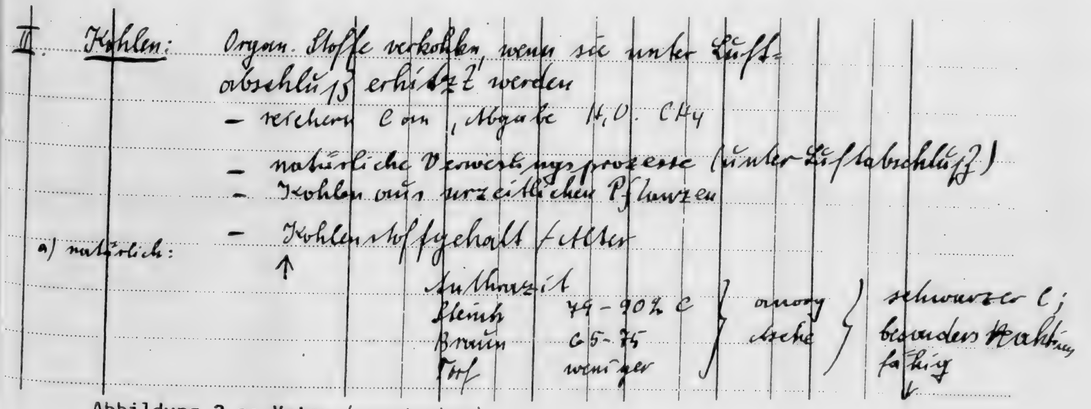


Abbildung 3 e: **Vater** (verstorben)

Vom verstorbenen **Vater** (Naturwissenschaftler, **Abbildung 3 e**) haben wir nur eine Schriftprobe. Sie zeigt starke Identifizierung mit einem kollektiven ethisch-moralischen Leitbild (Winkel), damit Verdrängung "unerlaubter" Wünsche, sowie ferner die Abwehrform "Spaltung" im großen K. Die Entwicklung ist somit auf der Stufe des Kollektivdenkens noch vor der Pubertätsentwicklung stehen geblieben: Er ist engagiert, zuverlässig und gründlich, wagt aber nicht den Anfang zur Selbstfindung.
Beide Eltern zeigen diese Abwehrform "Spaltung", wobei die Mutter immerhin beweglicher (in der progressiven Position = aktiver) erscheint als der relativ festgefahrene Vater (in der eher regressiven passiven Position). Es ist nicht ganz auszuschließen, daß beide Teile etwas Scheu vor "klaren Verhältnissen" gehabt haben, sodaß die unterdrückten Spannungen unterschwellig weiter "schwelten" und nur gelegentlich andeutungsweise zum Ausbruch kamen. Die Tochter könnte dies wiederspiegeln:

Wir kommen jetzt zu unserer Hauptperson, der 14-jährigen **Tochter**. Zunächst einmal ihre Schrift und ihre sehr deutliche Zeichnung "die Familie in Tieren":

„Ah!" rief der Fuchs. „O du armer Storch, du hast ja keinen einzigen Zahn! Ich aber habe zweiundvierzig Zähne, hundert Gehirne, vier Beine, zwei Ohren und einen wunderschönen Schwanz." Der Storch war tief betroffen. Vor Kummer zog er einen langen Hals noch mehr in die Länge, und als er sich umsah, erblickte er ganz hinten in der Ferne einen Menschen.

Abbildung 3 g:
Tochter, 14 Jahre

Abbildung 3 f: Tochter, 14 Jahre

Sabrine

Sabrine

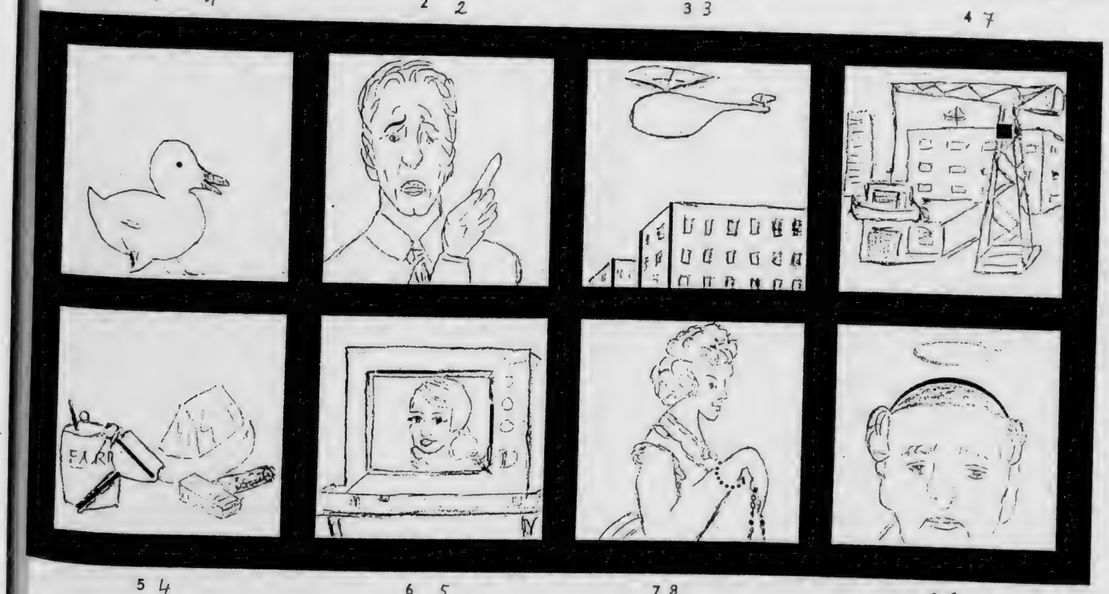
Die Handschrift der 14-jährigen Tochter (**Abbildung 3 g**) zeigt zunächst einmal einen für ihr Alter sehr guten Ablaufrhythmus, also ein gutes, belastbares Ich. Die leicht abfallende Zeile weist auf latente Depressionstendenzen hin. Auch hier finden wir die Abwehrform "Spaltung" der beiden Eltern wieder. Die Oberzeichen sitzen recht hoch, was auf eine hohes Ich-Idealbild von sich selbst hinweist. Die Schrift ist beweglich, keine Dominanzwünsche (fehlender t-Querstrich). Die g-Schleifen gehen ganz knapp bis an die Mittelzone hinauf, sie ist dem Unbewußten noch sehr nahe, wird aber nicht davon überschwemmt. Äußerlich ist sie noch dem Kollektiv verhaftet, aber innerlich schon viel weiter als ihre Eltern und die Großmutter. Sie hatte aber gelernt, die Rolle zu spielen, die von ihr erwartet wurde und hatte offenbar in der Identifikation deshalb auch ihre Aggressivität den Eltern zuliebe abgespalten.
- Hinter dieser zunächst so unauffälligen Haltung steht aber noch eine ganz andere Sabine, wie die herrliche Zeichnung **Abbildung 3 f** beweist: Sie steht zwischen zwei "ermahnenden" Frauen, der Oma als Eule mit dem erhobenen Zeigefingerflügel und der schimpfenden Hühnermutter als unbeteiligtes Gänschen, das das alles nicht so ernst nimmt. Vom Vater sehen wir nichts, der ist inzwischen gestorben, als sie 11 Jahre alt war. Sie identifiziert sich nicht mit deren Über-Ich, was wieder auf eine Hysterische Struktur hinweist. Ihre "böse" Seite hat sie abgespalten und "weiß" nichts mehr davon.
Es folgen jetzt der WARTEGG-Test, ein "Normalbaum und ein "Phantasiebaum":

Wartegg-Zeichentest (WZT)

Abbildung 3 h: Tochter 14 J.

Versuch Nr.: 1 Datum: 9.11.71
Vor- und Zuname: Sabrine 14 Jahre
Beruf: Schülerin Geburtstag: 13.2.57

1 1 2 2 3 3 4 7



5 4 6 5 7 8 8 6

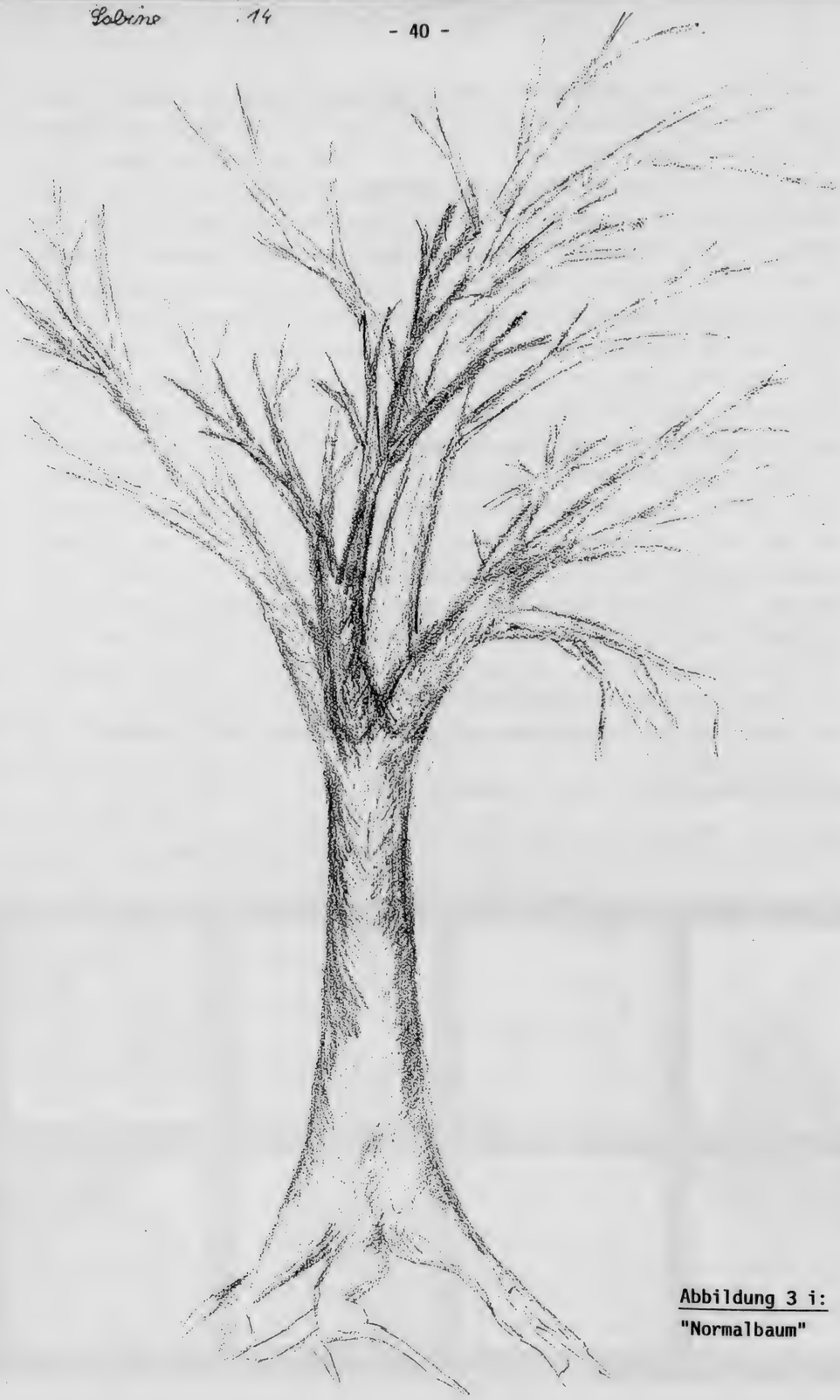


Abbildung 3 i:
"Normalbaum"

Abbildung 3 k:
"Phantasiebaum"

Betrachten wir zunächst ihren WARTEGG-TEST, **Abbildung 3 h:** Uns fällt hier zunächst die gute zeichnerische Begabung auf. Sie hat eine große Gestaltungsfähigkeit und weicht damit stark von ihrer durch die sehr konventionelle Erziehung eingeengte Mutter und Großmutter ab. Sie sieht sich im **Feld 1** noch selber als junges Gänschen, karikiert im **Feld 2** die strenge Großmutter mit dem erhobenen Zeigefinger, möchte aber selber im **Feld 3** über allem Kollektiv erhaben schweben. Ihren abgespaltenen Zorn hat sie verschoben auf praktische Aktivität im **Feld 5**. Nun kommt aber ihr großer Narzißmus zum Ausdruck: Einmal eine große Dame sein, im Fernsehen bewundert werden (**Feld 6**). Der Vater (?) wird mit einem Heiligenschein versehen, wurde von der Mutter wahrscheinlich idealisiert im **Feld 8** und sie selbst erscheint noch einmal als Große Dame mit wertvollem Schmuck im **Feld 7**. Die Großbaustelle in **Feld 4** zeigt aber, daß bei ihr vieles im Umbruch begriffen ist.

Der **erste Baumtest** **Abb. 3i** zeigt einen emotional zwar recht kahlen Baum mit guter Verwurzelung und logischer, auch räumlicher intelligenter Verzweigung. Auffallend sind die vielen spitzen Äste und das allgemeine unruhige Streben nach oben. Sie zeigt damit, daß sie ein gutes Ich hat, recht intelligent und selbständig denken kann und auch gerne einmal spitze Bemerkungen herauslassen würde.

Der **zweite Baumtest**, **Abb. 3 k**, ihr "Phantasiebaum", ist nun gewissermaßen der "Hintergänger" ihrer "Spaltung"und der nun ihren Narzißmus in voller Blüte zeigt: Sie ist die Waldkönigin, die mütterlich junge Vögel im Nest betreut und von allen Tieren bewundert wird, hoch oben auf einem seltsamen Baum thronend. Ein "Mann" ist in ihrem derzeitigen Weltbild noch nicht in Sicht.

Die Bilder zeigen, daß sie trotz der diversen Anpassungsversuche durch Mutter und Großmutter nicht unterdrückt werden konnte, sondern ihre schöpferischen Fähigkeiten behielt und damit auch ihre weitere Selbstentfaltungsmöglichkeiten. Die Großmutter hatte noch ein streng christliches ethisch-moralisches Leitbild, das sie auf ihre Tochter zu übertragen versuchte. Diese gab es dann in abgeänderter Form gewissermaßen als Pflichtübung auf ihr eigenes Kind weiter, das aber diese zu strengen Vorstellungen ablehnte und nach ihrer eigenen Identität suchte, statt sich weiterhin mit überholten alten Kollektivbildern zu identifizieren. - Der Leser mag nun fragen, wie es weiterging. Wir haben zum Glück noch eine kleine **Katamnese** bekommen können: Sabine hat später als hübsche junge Frau einen Musiker geheiratet und zwei Kinder bekommen. Aber ihr Mann kam nicht von seiner eigenen erdrückenden und uneinsichtigen Mutter frei und wurde bei zunehmender neurotischer Passivität frühzeitig berentet, sodaß die junge Frau jetzt selber ihren "Mann" stehen muß. Eine psychotherapeutische Behandlung gibt es für den Ehemann in diesem Land leider noch nicht.

In unserem nächsten **Fall 4** haben wir es mit einem manisch-depressiven schizophrenen **Vater** (etwa 53 Jahre), einer 49-jährigen **Mutter**, die nur Arbeit und Anpassung lernen durfte und **zwei Adoptivkindern** (etwa 11 Jahre) zu tun. **Der Vater** hatte eine kühle Mutter, die ihn angeblich wohl "liebte", innerlich aber ablehnte, was zum gefürchteten "double-bind", der zwiespältigen Mutter-Kind-Beziehung und einem sehr schwachen Ich führte samt der Abwehrform "Spaltung". Die innere Kleinheit wurde nicht ertragen und zeitweise im Primären Narzißmus überkompensiert, sodaß der Erwachsene ständig zwischen dem "Großen Max" und einem kleinkindlichen Suchen nach Anerkennung und Bewunderung pendelt. Wutanfälle bei "Ablehnung". Seine Mutter starb früh und er wurde mit 3 Jahren von ihrer Schwester adoptiert, die das Kind ablehnte. **Abbildung 4 a,b:**

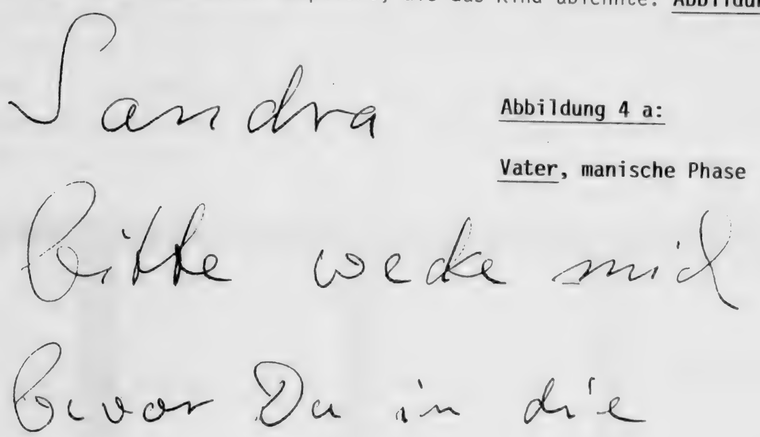


Abbildung 4 a:

Vater, manische Phase

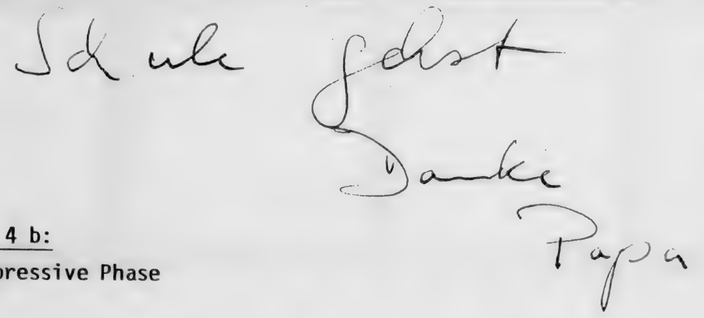


Abbildung 4 b:

Vater, depressive Phase

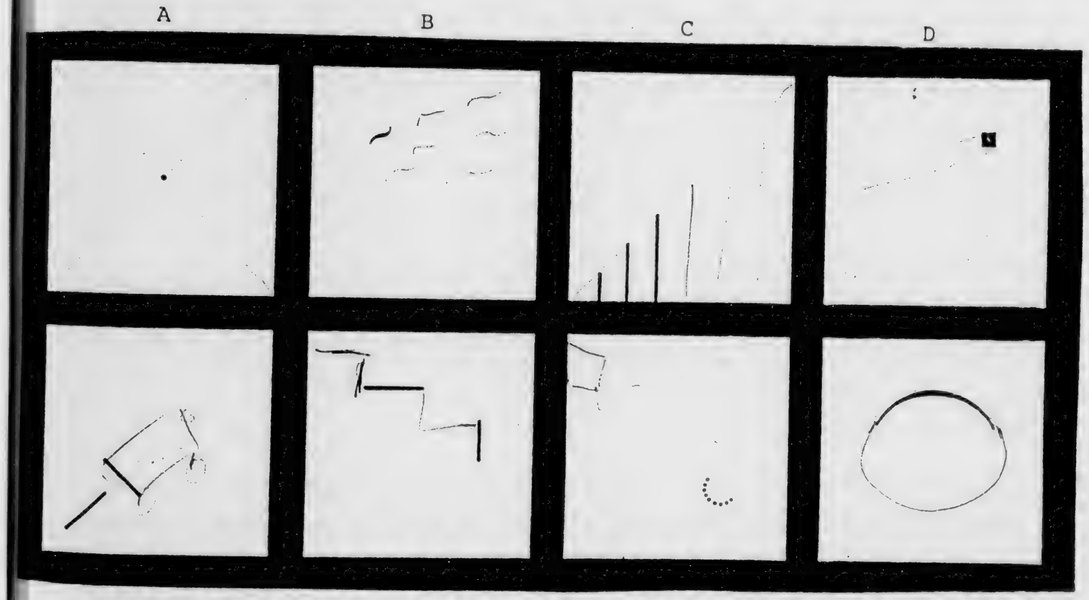
Ich weiß nicht wie ich anfangen soll .. es tut mir leid
daß es billig ist denn für das was ich Dir angetan habe gibt
es keine Entschuldigung ich bin sogar zu feige es mir anzusehen
Dir ins Gesicht zu schauen aber was soll's ich weiß ja alles
allerdings ist mein Kopf klar genug zu erkennen daß ich Euch
so kaputt mache (mich auch) es hat auch gutes zu erkennen

Die Schrift des **Vaters** zerfällt durch die Abwehrform "Spaltung" in eine kompensatorisch riesengroße obere Form mit manischer Selbstüberschätzung im Primären Narzißmus und eine untere winzige Form voller Minderwertigkeitsgefühle. Je kleiner sich das Ich fühlt, desto größer muß dann die Kompensation werden, entweder bei sich selbst oder auch bei einem Anderen, der entsprechend herabgesetzt werden muß, bis er noch kleiner erscheint! Nach außen spielte er als "Primärer Hystericus" den Großen Mann, den großartigen Gönner, was leider nicht immer gleich erkannt wurde. Dahinter stand das hilflose "weinende Kleine Kind", das primitiv agierte, wenn es sich "abgelehnt" fühlte. In der Familie regierte er entsprechend mit "Zuckerbrot und Peitsche" und benahm sich oft völlig vorbei. Damit war er bei allen gefürchtet und die beiden Kinder konnten kein stabiles Leitbild in ihm finden, die **Mutter** hatte anfänglich nur gelernt, hart zu arbeiten und sich sonst zu unterwerfen. Sie erschien das erste Mal mit einem Blauen Auge in der Praxis und hatte im Laufe der Zeit durch Ohrfeigen 4 Trommelfellrisse gehabt. Sie lernte dann, sich gegen ihn durchzusetzen. Scheidung trotz Drohung mit Mord.

Abbildung 4 c: Schrift der Mutter, 49 Jahre.

Der Junge betrachtet (seine) Geige. Ob er auf diesem Instrument wohl spielen kann? Einerseits vermute ich, ihm fällt das üben und lernen sehr schwer, und doch fasziniert ihn dieses Instrument und er getraut sich nicht dies anzulassen.
Ich glaube fest, daß er eines Tages ein guter Geigenspieler ist, wenn auch mit viel Mühe und Arbeit

Die Mutter hatte zwar ein gutes Ich in der frühen Kindheit mitbekommen, später aber keine klare Identifierungsmöglichkeit bekommen können. Sie mußte in einer Gastwirtschaft hart mitarbeiten und auf jegliche eigenen Entfaltungswünsche verzichten. Ihre Handschrift zu Beginn der Behandlung zeigt depressiv stark abfallende Zeilen, sie durfte sich nie wehren, lernte nur ausweichen vor der Gewalt, hatte aber ein relativ hohes Ich-Ideal in den hohen Oberzeichen entwickelt. Sekundäre Hysterische Struktur, immer die "Freundliche" spielen (die fast durchgehende Girlandenbindung!). Aber sie verzagt nicht, wie der zuversichtliche Text am Schluß zeigt. Sie hielt dann auch gut durch gegen teilweise chaotische Verhältnisse in der Familie und konnte sich schließlich voll gegen diesen Scharlatan behaupten und ihm seine ständige Lügerei trotz seiner heftigen Wutanfälle haarklein nachzuweisen. Die Scheidung war zwar ein großes Risiko wegen der Drohung mit Mord (Kinder!) und Selbstmord, aber er hatte als "Ersatzbeziehung" mehrere Freundinnen, sodaß er am Schluß nicht isoliert dastand, was die übrige Familie dann rettete.



Der **WARTEGG-Test** der **Mutter** ist recht mager und lasch ausgefallen. Ihre "Hängebrücke" in **Feld C** braucht viele Stützen, ihr "Leiterwagen" (**Feld E**) hat keine richtige Deichsel, sie hängt frei in der Luft. Auch ihre "Treppe" vom **Feld F** hängt frei ohne Unterstützung da, man weiß nicht wo sie herkommt, wo sie hinführen soll. Das "Feld der Schwere" (**Feld D**) ist abgewehrt, diverse Strahlen gehen vom schwarzen "schweren" Quadrat aus, das keine Unterstützung bekommt. Sie möchte gerne selber frei ausstrahlen, aber es geht so nicht. Im **Feld G** hängt ein "Drachenschwanz" in der Luft herum, und schließlich zuletzt ihr Ich-Feld (**Feld A**): Der Punkt "hängt" lasch an den gekreuzten Linien = dep.

Es liegt von ihr noch ein **Baum-Test** vor (**Abbildung 4 d,** umseitig): Dieser "Baum ist sehr sensibel, der Astansatz am Stamm ist unlogisch wie bei Kindern, die Äste (mit ungenauer Verzweigung) hängen schon voller Früchte (nicht auf den Erfolg warten können), die unteren Äste hängen depressiv herab, eine äußere Hülle umschließt die sonst blattlose Krone. Der Stamm ist gedrungen (Entwicklungsstau) und mit Netzschraffur bedeckt (sich nicht öffnen). Alles ist aber nach rechts, zur Zukunft geneigt. - Trotz ihrer Depressionen ist doch ein gewisser Optimismus sichtbar.

Die Frau hat im Laufe der Therapie dann gelernt, alte Schuldgefühle und damit eine masochistische "Unterwerfung und Selbstbestrafung" unter den Ehemann aufzuarbeiten. Sie wurde inzwischen sehr selbständig, hatte keine Angst mehr vor dem stets bedrohlich erscheinenden Ehemann, lernte sich vor ihm durchzusetzen und ausdauernden Widerstand zu leisten. Heute ist sie eine sehr selbständige und resolute Frau geworden, vielleicht noch etwas zu dominant für die beiden Kinder und hat eine sehr gute und ausdauernde Leistungsfähigkeit entwickelt, erkennt aber, daß noch viel an der persönlichen Selbstentfaltung fehlt. Wir haben noch eine neue Schriftprobe vom März 1989, die diese gute Stabilisierung und Festigung ihrer Persönlichkeit gut zeigt, sodaß sie die noch etwas chaotischen Verhältnisse bei beiden Kindern gut durchhält:

anbei eine Fotokopie
einer "Mitteilung"
meines Mannes. Sehr
gerne würde ich mich
mit Ihnen darüber
unterhalten. Würde mich

Von beiden Kindern stammt 1990 "**die Familie als Tiere**". **Sandra,** 13 J. mit dem stabileren Ich hat farbig gemalt: Sie selbst ist der nicht faßbare "Schmetterling", ihre gehaßte Schwester (die sehr stört) ist das "Dreckschwein", die Mutter ein stolzer Schwan, während der gefährliche Löwenvater mit eingezogenem Schwanz nach links fortgeht. Der zentrale Baum hat Stabilität und in den Ästen gute logische Verzweigung. Ihre Schrift zeigt die "Spaltung": Sie hat zwei Gesichter, hat sich äußerlich den Erwartungen der Mutter gut angepaßt, aber ihren ganzen Haß auf den Vater auf ihre ebenfalls "störende" Schwester projiziert, was ständig Anlaß zu Streit gibt.- Ihre mehr geschädigte Schwester **Daniele** zeichnet etwas mager, sich als "Känguruh" (Jungtier im Beutel), die Schwester als Schwalbe, den Vater als gefährlichen Gorilla, der alles kaputt macht und die Mutter als den stolzen Platzhirsch. Der Baum zeigt riesigen Geltungsanspruch und innere Leere, was durchaus ihrem Wesen entsprach.

28.10.96

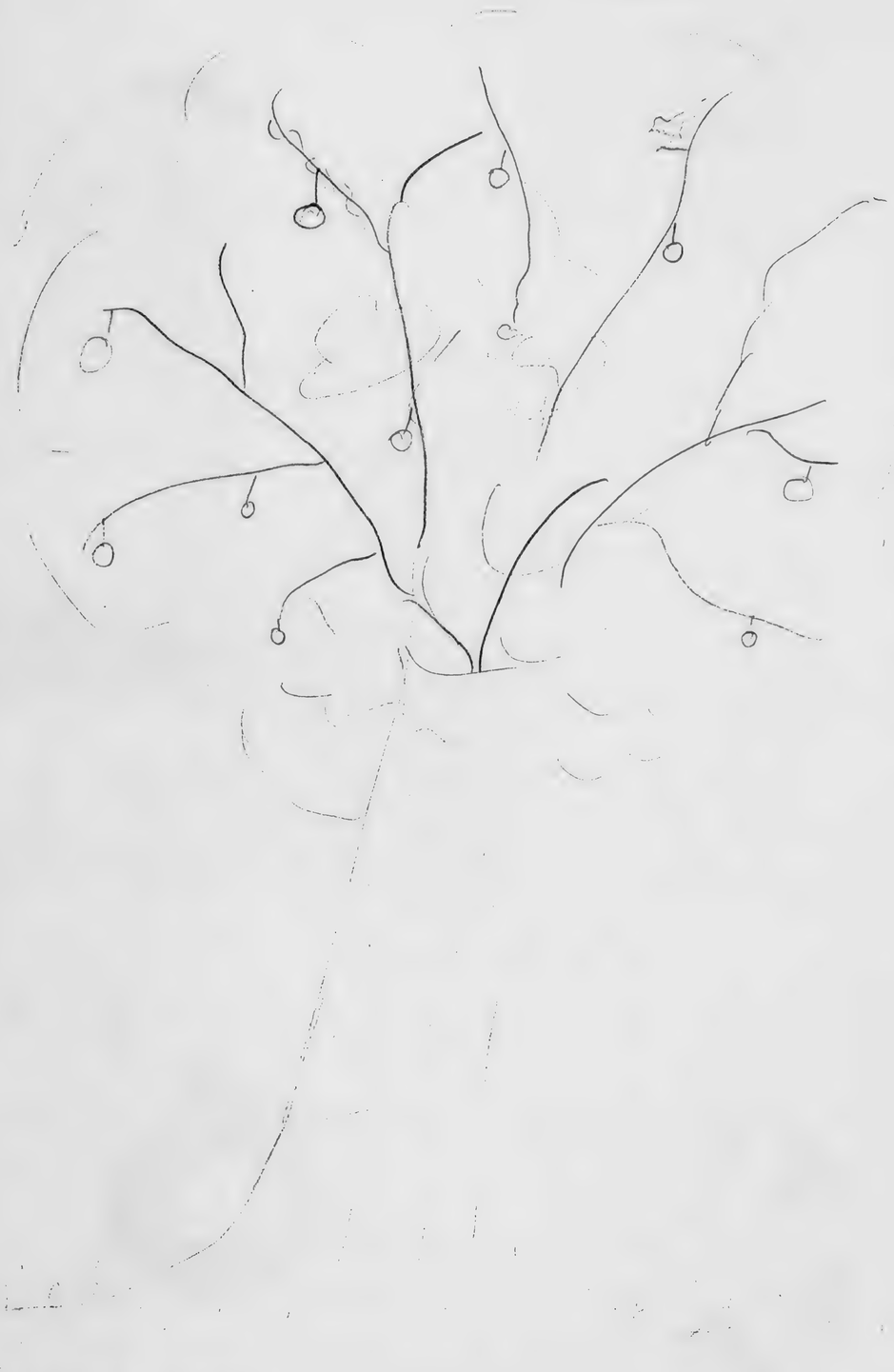


Abbildung 4 d: Baum der Mutter

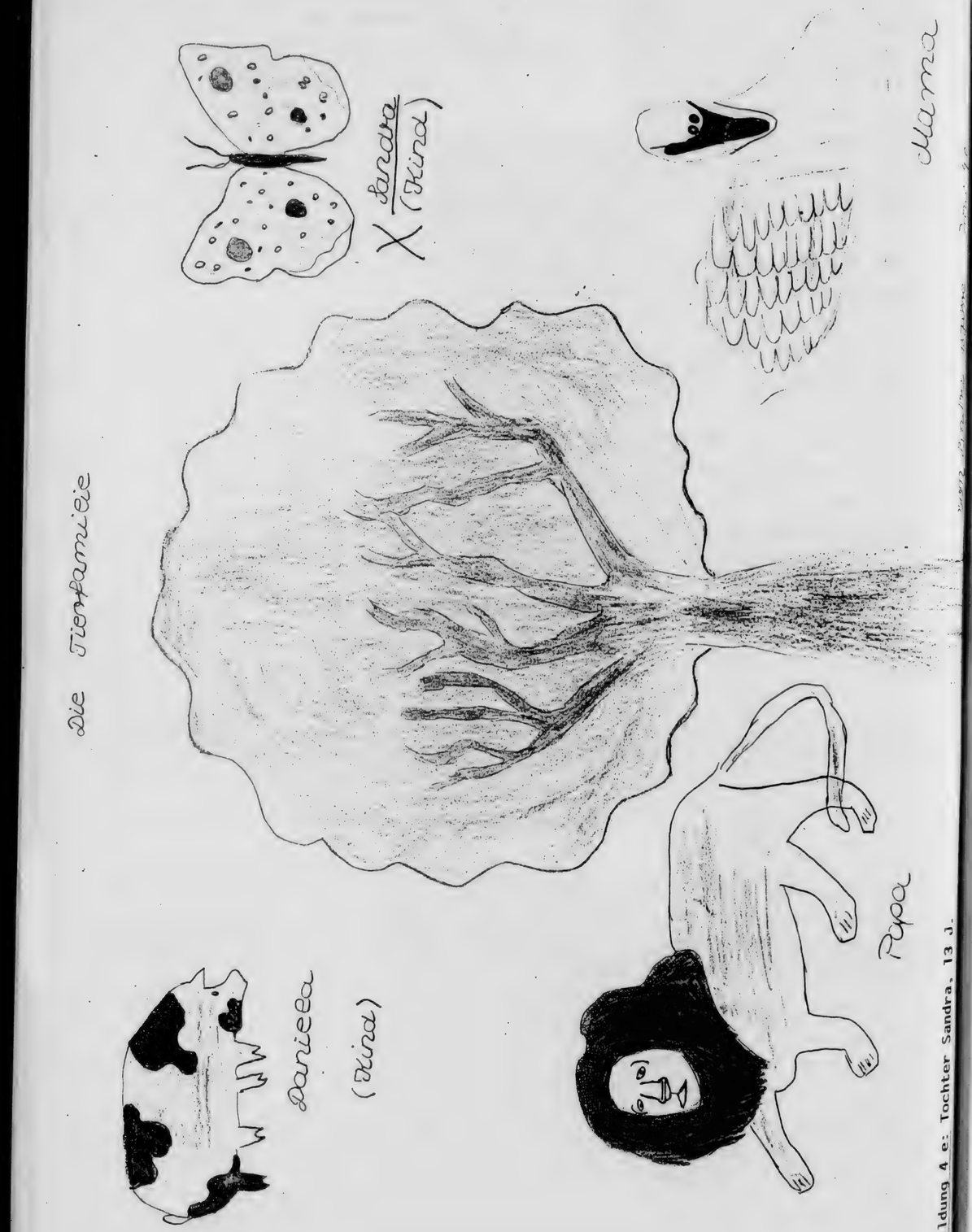


Abbildung 4 e: Tochter Sandra, 13 J.

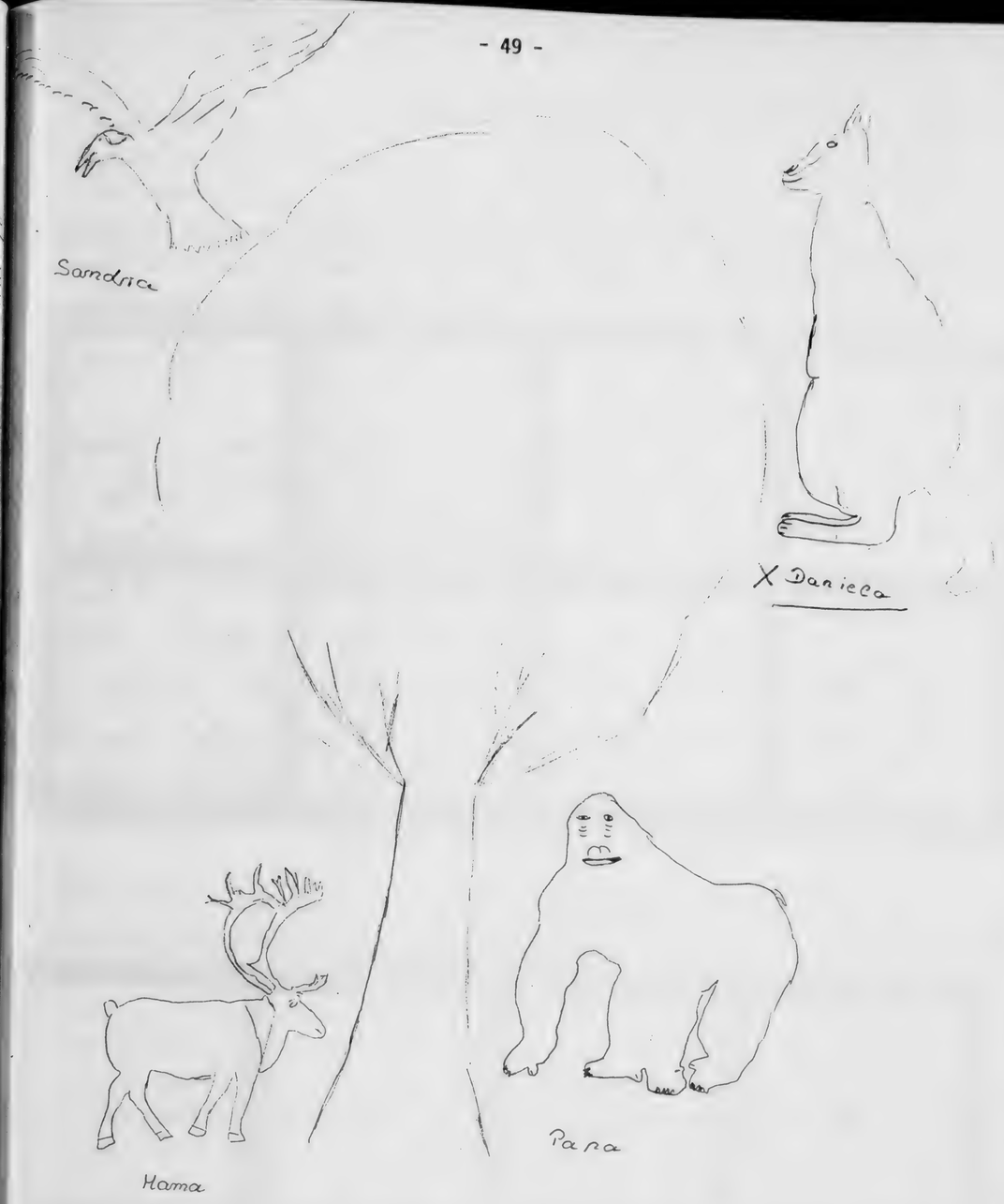


Abbildung 4 f: Tochter Daniela, 12 1/2 Jahre

Daniela 12 J. 6m.

Unser 5. Fallbeispiel ist der 11 1/2 jährige Jürgen:

Jürgen zeigte schon mit 1 1/2 Jahren Wutanfälle, die auf erhebliche Spannungen in seiner Umgebung hinwiesen. Mit 6 Jahren erlebte er die Scheidung seiner Eltern. In der Schule zeigte er erhebliche Konzentrationsschwierigkeiten und tendiert zu schlecht kontrollierten Aggressionsausbrüchen. Sein Ich ist nur mangelhaft ausgebildet und größeren psychischen Belastungen nicht gewachsen. Zur Kompensation ist er ein altkluges Kind geworden, was seinem eigentlichen Problem aber nicht hilft. Demnächst kommen noch die Belastungen der Pubertät auf ihn zu. Er befindet sich jetzt in einer Behandlung bei einer Kinderpsychotherapeutin.

Abb.5 a:
Mutter

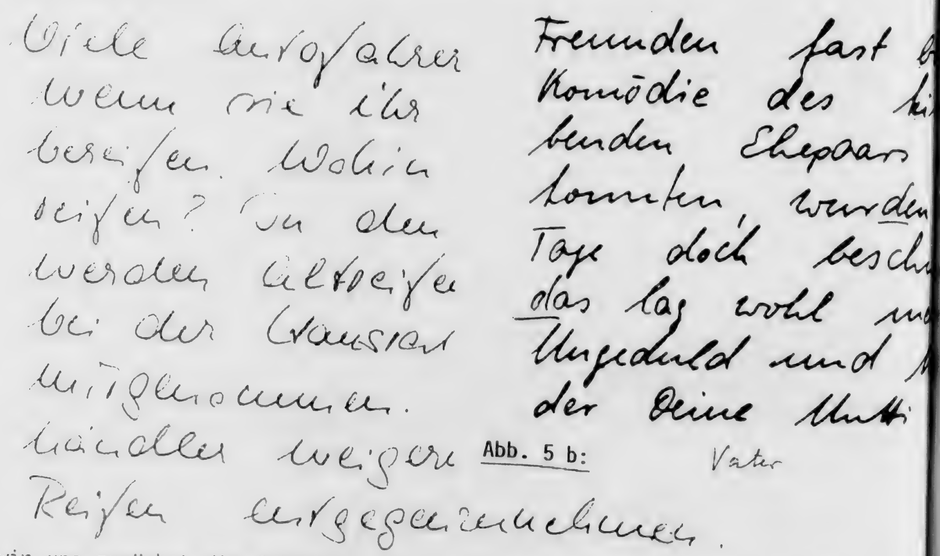
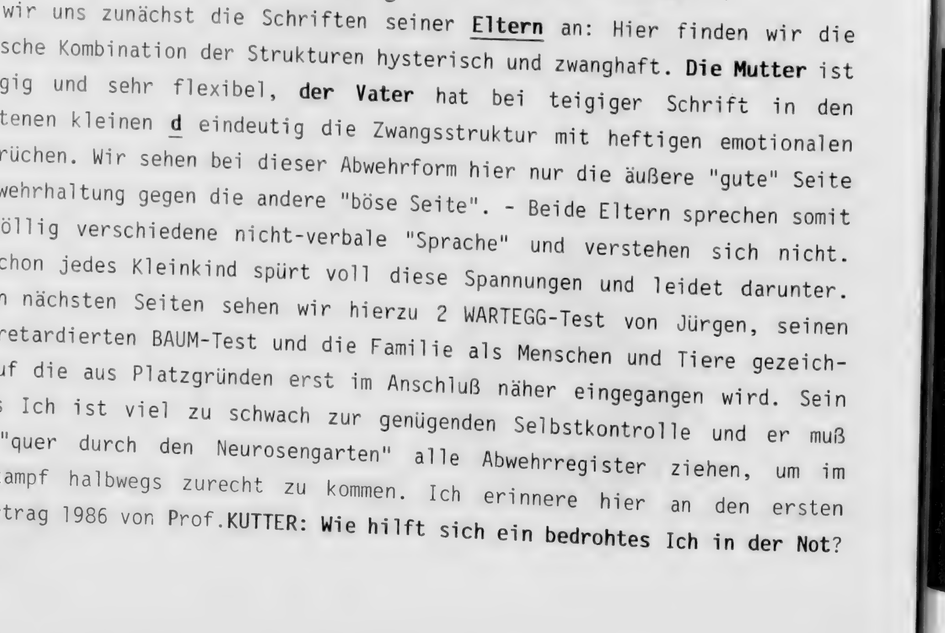


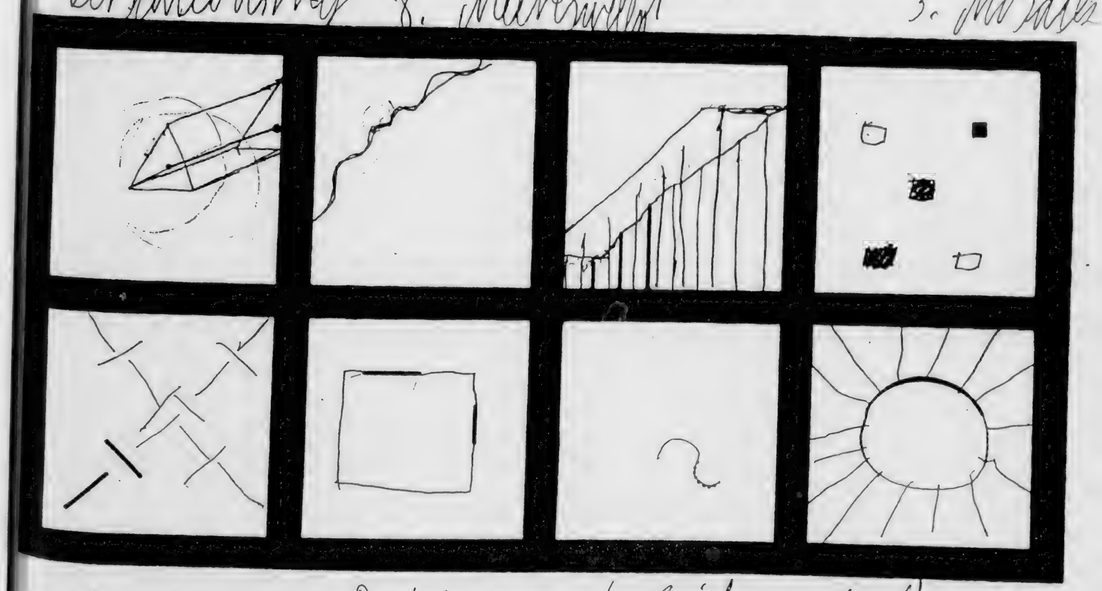
Abb. 5 b: Vater



Sehen wir uns zunächst die Schriften seiner **Eltern** an: Hier finden wir die klassische Kombination der Strukturen hysterisch und zwanghaft. **Die Mutter** ist großzügig und sehr flexibel, **der Vater** hat bei teigiger Schrift in den gespaltenen kleinen **d** eindeutig die Zwangsstruktur mit heftigen emotionalen Durchbrüchen. Wir sehen bei dieser Abwehrform hier nur die äußere "gute" Seite als Abwehrhaltung gegen die andere "böse Seite". - Beide Eltern sprechen somit eine völlig verschiedene nicht-verbale "Sprache" und verstehen sich nicht. Aber schon jedes Kleinkind spürt voll diese Spannungen und leidet darunter. Auf den nächsten Seiten sehen wir hierzu 2 WARTEGG-Test von Jürgen, seinen stark retardierten BAUM-Test und die Familie als Menschen und Tiere gezeichnet, auf die aus Platzgründen erst im Anschluß näher eingegangen wird. Sein kleines Ich ist viel zu schwach zur genügenden Selbstkontrolle und er muß daher "quer durch den Neurosengarten" alle Abwehrregister ziehen, um im Lebenskampf halbwegs zurecht zu kommen. Ich erinnere hier an den ersten DKS-Vortrag 1986 von Prof.**KUTTER: Wie hilft sich ein bedrohtes Ich in der Not?**

Abbildung 5 b und c:
Jürgen Feb. u.Mai 1977

Vor- und Zuname: Jürgen
Beruf: Schüler Geburtstag: 23.8 65



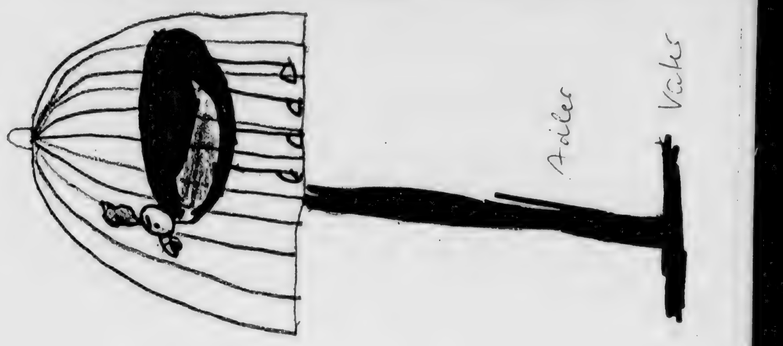
23. 5. 77

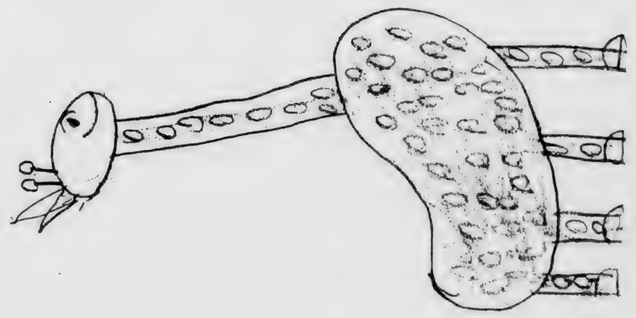
Jürgen
11 1/2 J

Abbildung 5 d:
Baumtest Jürgen, 11 1/2 J.

23.5.77

Unsere Familie





Jürgen

Abbildung 5 e:
Jürgen, 11 1/2 Jahre:
Die Familie als Tiere.

23.5.77

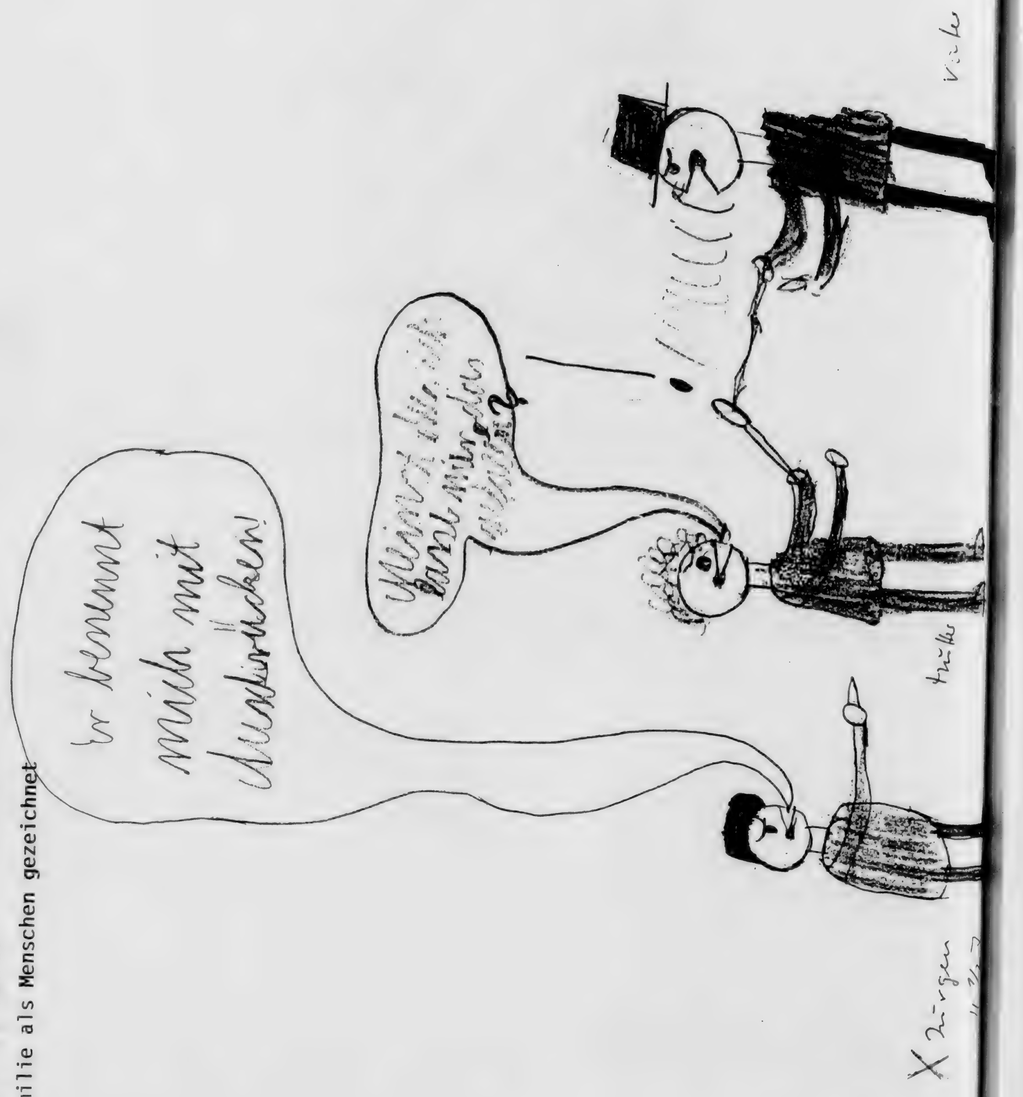


Abbildung 5 f:
Jürgen 11 1/2 Jahre:
Die Familie als **Menschen gezeichnet**

Jürgen 11/2 Jahre: Besprechung der Testergebnisse.

WARTEGG-Test: In beiden Testen vom 28.2.77 und 25.5.77 ist die Primärstörung verbunden mit großer Unsicherheit und Aufregung gut sichtbar. Im ersten Test bezeichnet er das unglückliche Männlein (Feld 1) als "Kraftherr" (= selbst!). Seine Primärstörung kommt im **"Mosaik"** (**Feld 4**) gut heraus, die vielen "verlorenen Schlachten" sind im "Mond (**Feld 8**) und in beiden Testen besonders im jeweiligen **Feld 5** gut ausgedrückt, wo sämtliche gezielte Aggression in der Abwehr als "Muster" total blockiert ist und sich höchstens in seinen ungesteuerten Wutanfällen entläd. Sein "Spielplatz" (**Feld 3**) ist eher desintegriert, aber keine "Steigerung". Im letzten **Feld 7** zeichnet er einen "Kinderwagen" mit runder Deichsel - etwas, das er selber noch bräuchte. - Im zweiten Test hat er an erster Stelle im **Feld 3** einen "Laufsteg" gezeichnet, auf dem man sich einem Publikum präsentiert = Wunsch nach Beachtung (er ist rational sehr begabt, aber emotional stark retardiert = "Professor und Kleinkind" zugleich). Im **Feld 1** sieht man das altkluge Kind mit etwas Technischem: "Geometrische Verschiebung", ebenso im **Feld 7** "Zeichen für Wechselstrom". Seine Flexibilität ist im zweiten Test im **Feld 2** gut aufgenommen, aber wie die Schrift zeigt, ist er doch enorm labil und hat bei großer Verletzbarkeit viele Mühe mit seiner Selbstdisziplin.

Der Baumtest (Abbildung 5 d) zeigt einen für sein Lebensalter von 11 1/2 Jahren stark retardierten Baum. Der Ansatz der Äste ist unlogisch, die Äste selber sind alle sichelförmig-verkrampft = gestaute Aggressivität, aber mit vielen kleinen Blättern gezeichnet (= Ausdauer). Der parallele dicke Stamm weist trotz aller Konzentrationsstörungen doch auf eine gewisse Leistungsfähigkeit hin.

Die Familie als Tiere, Abbildung 5 e:
Der Triumph über den bösen Vater als Wunschtraum: "Unschädlich gemacht!" Sein Vater (Adler) sitzt hoch oben im Käfig, der kleine Jürgen als (kluge) Eule davor und die Mutter reckt stolz den Giraffenhals.

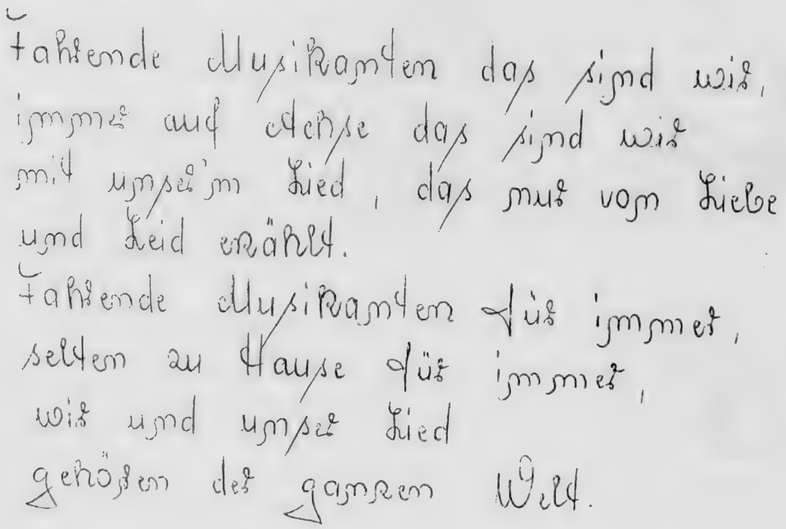
Die Familie als Menschen: Jürgen schimpft zwar "in den höchsten Tönen", steht dabei aber hinter seiner Mutter, die sich mit dem Kochlöffel handgreiflich gegen den aggressiven Vater wehrt, der etwas Spitzes in der Hand hält. Dieser ist "sprachlos", aus seinem Mund kommen nur Schallwellen mit Ausrufungszeichen heraus. Immerhin läßt Jürgen Mutter und Sohn heftig protestieren und halten gegen den Vater stand. Er selbst weist vorwurfsvoll mit dem Zeigefinger auf den bösen Vater.

Jürgen befand sich wegen seiner Konzentrationsstörungen in derSchule damals in Spieltherapie. Bei seinen Schulaufgaben nahm er sich sehr zusammen, arbeite aber langsam und vorsichtig wegen seiner unterdrückten Aggressivität. Sein Selbstwertgefühl hängt stark von seiner rationalen Leistungsfähigkeit ab, bei Widerstand gibt er rasch auf.

Unsere letzte sehr interessantes **Falldarstellung 6** zeigt eine Familiengruppe, in welcher **die Mutter** eine **Primärstörung mit Schein-Ich** besitzt, damit zwar aktiv und äußerlich leistungsfähig ist, aber besonders dem Sohn keinerlei Nestwärme geben konnte, sodaß er jetzt mit 14 Jahren sozial auffällig wurde. Daneben gibt es noch 2 Töchter mit 11 und 16 Jahren.

Die Schrift der Mutter 39 Jahre, **Abbildung 6 a** als Zentralfigur zeigt eine manirierte und "tote" Schrift - ein typisches "Schein-Ich" oder "Falsches Selbst" nach W.D.WINNICOTT. Uns fallen zunächst neben der leeren Starre die vielen kleinen "Mausefallen" in den kleinen r in dieser sonst zwanghaften Schrift auf = abgewehrte erhebliche orale Bedürfnisse. Ihr ist "Geld" als Ersatz für "Liebe" sehr wichtig und sie hatte auch schon gestohlen und stiftete sogar die eigene Familie dazu an, insbesondere den Sohn Hermann. Alle Buchstaben sind isoliert, wir haben es mit einer Primärstörung zu tun, ein Unrechtsbewußtsein ist hier noch nicht ausdifferenziert, es geht nur um die Befriedigung von eigenen (oralen) Grundbedürfnissen. Äußerlich kann sie genau sein (= die zwanghaften anal-retentiven Endungen), aber emotional ist sie noch unterentwickelt. Ihr Falsches Selbst gibt ihr eine Art von Schein-Sicherheit, aber sie steht noch auf der primären Reifestufe der leeren Imitation - auch von Gefühlen.

Abbildung 6 a: Mutter, 39 Jahre.



Das große Mittelband darf nicht über die tiefe, in der maniriert erstarrten Abwehrhaltung des Falschen Selbst nur äußerlich stabilisierte Unsicherheit hinwegtäuschen. Die Du-Beziehung ist schwer gestört, sie ist eine "kalte Pracht", ohne wirkliche Wärme und Beziehungsfähigkeit, innerlich unbeteiligt

und passiv. Hinzu kommt die Abwehrform "Spaltung" = Aggressionshemmung und damit Unsicherheit. Ihr Ehemann kann ihr aber wenigstens eine äußere Sicherheit geben. Als Mutter kann sie den Kindern allerdings keine verläßliche Dual-Union bieten, weil sie ja selbst keine gekannt hatte. - Ist beim Kind eine Entwicklungsphase gestört, so sind auch alle anderen späteren Phasen gestört und werden nur äußerlich imitiert. Wir kennen dies z.B. bei Persönlichkeiten, die in der Kompensation der eigenen Kleinheit etwa den Großen Mann spielen wollen, ihn aber nur mit infantilen Äußerlichkeiten wie z.B. Großmannssucht darstellen können. Eine wirklich reife Persönlichkeit braucht dies alles nicht. Trotzdem finden wir diese Menschen garnicht selten in sehr hohen Positionen. Sie können ihre Umgebung manchmal lange Zeit täuschen, bis einmal doch der Zusammenbruch kommt.

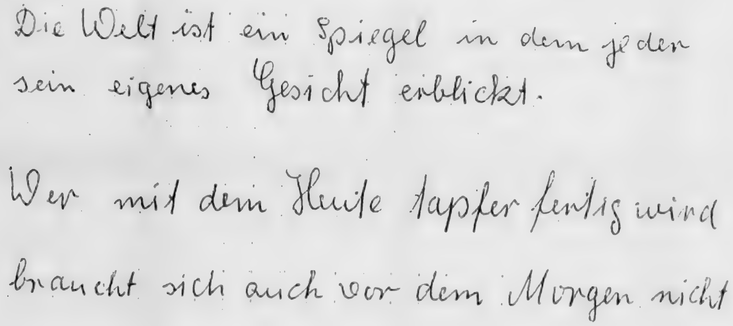


Abbildung 6 b: Vater, 39 Jahre

Der Vater, Abbildung 6 b, ist in einem technischen Beruf tätig und hat bei allen sonstigen Problemen doch ein gutes Ich. Er kann von daher gesehen mit den erheblichen psychischen Belastungen in seiner Familie doch einigermaßen zurechtkommen und für sie auch eine gute Stütze darstellen.

Von beiden Eltern liegen die WARTEGG-Teste zur Ergänzung vor, die aus Platzgründen umseitig wiedergegeben werden.

Mutter, Abbildung 6 c: Zunächst fallen wieder die manirierten Schnörkel in der Handschrift auf. Die Aggressionsabwehr in der "Spaltung" im Schriftbild findet sich hier an erster Stelle wieder im **Feld 5** in der Unterbrechung des Stieles des "Pinsels" = sanftes Auftreten. Sie ist sehr schutzbedürftig (**Feld 8**, an 2.Stelle). Die Spielzeuglok (3) weist wie alle "Fahrzeuge" in diesem Feld regelmäßig auf eine sehr unruhige Kindheit mit späterem "Freiheitsdrang" hin. Statt echter "Leistung" sucht sie Beachtung im "Zirkuszelt" (4). Die "Schnecke" mit ihren Einrollungen entspricht zusammen mit dem "Zirkuszelt" und der "Blume" (2) ihrem großen Narzißmus, während die "Uhr" (1) ihrem stabilisierenden Schein-Ich entsprechen könnte.

Der WARTEGG-Test **des Vaters, Abbildung 6 d** ist so rational wie sein Beruf als Techniker, verrät aber doch eine gute Phantasie. An erster Stelle steht im **Feld 8** ein "Fallschirm", der ihn immer wieder sanft auf den Boden der Realität zurückbringen soll. Nr. 2 (Rad) ist seine Aktivität in der Routine. In der "Blume" (3) im **Feld 7** zeigt er seine große Sensibilität. Die "Kamera" (5) ist eine Rationalisierung - er ist der rationale Beobachter aus der Distanz. Seine geistige "Beweglichkeit" (6) ist nicht sehr groß, die beiden Gegenstände sind statisch dargestellt. Auch hat er aber eine hohe Meinung von der (statischen) Kirche (7), kann im letzten Feld 4 (Hammer) aber auch fest zupacken (8). Daß er aber auch sehr scharf auftreten kann, zeigt (4) die "Spritze" in **Feld 5**.

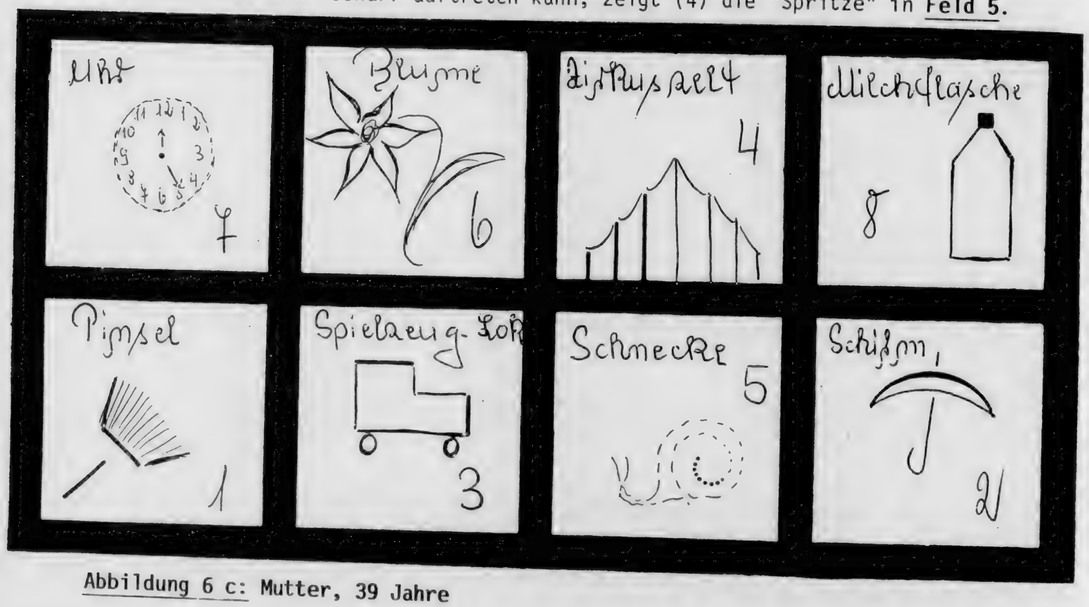


Abbildung 6 c: Mutter, 39 Jahre

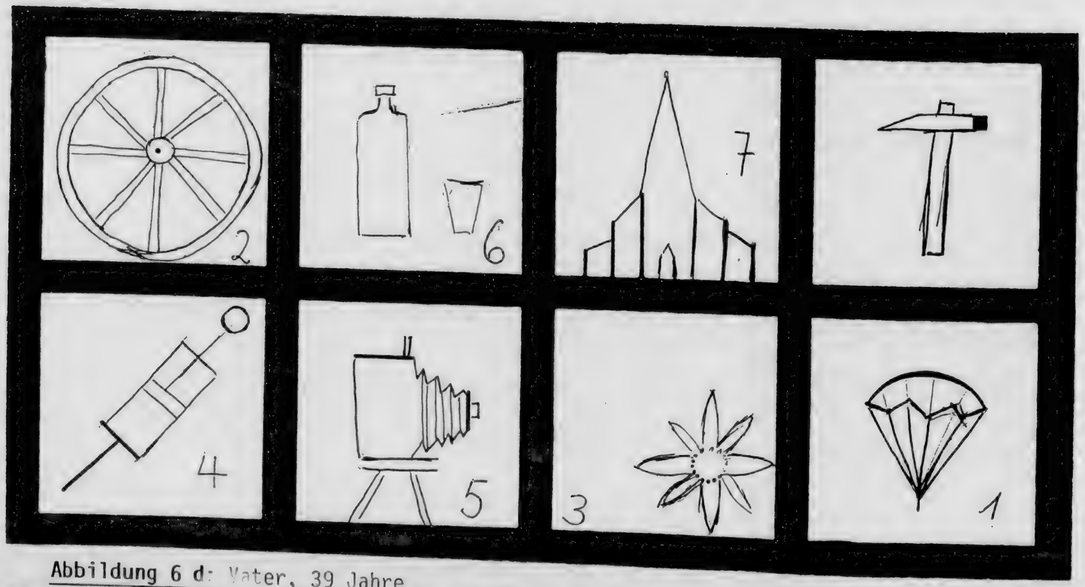


Abbildung 6 d: Vater, 39 Jahre

Wir kommen nun zur Hauptperson, dem **14-jährigen Hermann**. Er ist der mittlere zwischen zwei Schwestern mit 11 und 16 Jahren und fiel sozial auf mit Lügen, Stehlen und Anstiftung eines Anderen. In seiner Schrift **Abbildung 6 e** sehen wir die Folgen einer repressiven lieblosen Erziehung: Äußerlich angepaßt in der Depressiven Struktur und mit einem überhöhten Ich-Ideal in den hohen Oberzeichen, innerlich aber "zähneknirschend" unterworfen mit Abspaltung der heftigen Affekte (2-Frontenkrieg?). Äußerlich angepaßt in der anal-retentive Haltung mit "Ordnung und Sauberkeit", innerlich jedoch aufbegehrend. Er kann sich nicht direkt wehren (Spaltung in der regressiven Position) und wich aus in Lügen und Stehlen (= Teilhaben am Anderen in verschobener Form). Sein viel zu hohes Ich-Ideal überforderte ihn, er wurde mutlos, verlor jegliches Selbstvertrauen und versuchte nun über das "Hintertürchen" doch zu einem Erfolg zu kommen - ein Weg, den die Mutter den Kindern vorgelebt und sogar empfohlen hatte. - Anschließend folgt sein WARTEGG-Test:

Die zwei Beteiligten waren beide Schüler Tegellergschule
die zeugen ebenfals.

Abbildung 6 e: Hermann 14 Jahre

Die Aussage von Andreas H.
„Ich ging mit meinem Klassenkameraden Gerold Wa
Dann blieb Andreas stehen und Gerold ging weiter. Andreas
stellte sich in den Straßenwinkel zur Sonderschule und dem
Feldweg

Abbildung 6 f: Hermann 14 Jahre

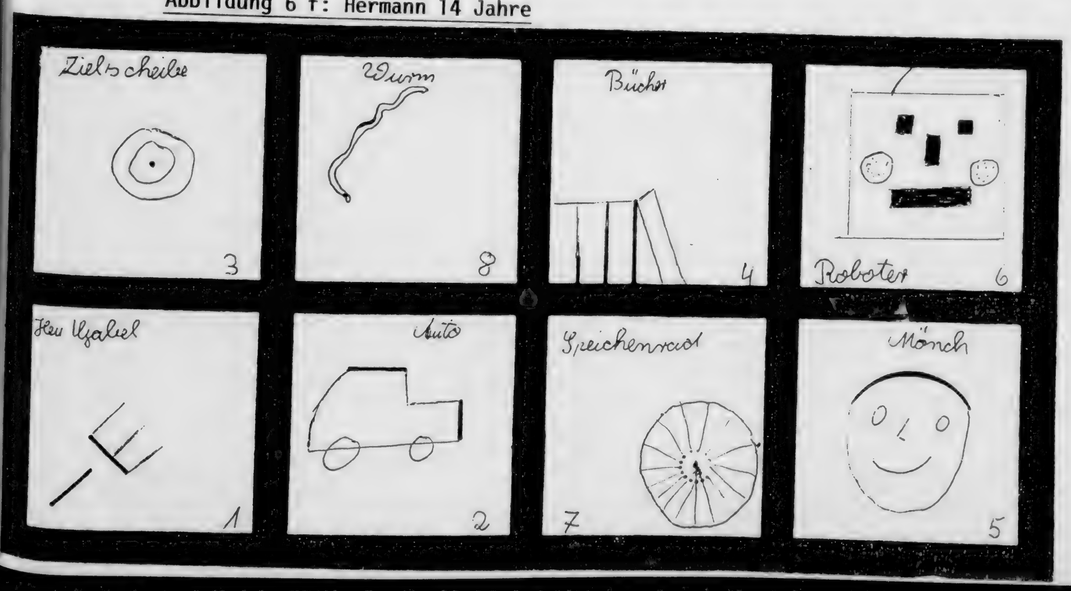


Abbildung 6 f: Der WARTEGG-Test von **Hermann**. Hermann beginnt mit seinem wichtigsten Problem, der Aggression (1), **Feld 5**: Eine "Heugabel" mit sehr spitzen Zinken, der Stiel (zur Benutzung!) ist aber abgespalten! Seine frühe Kindheit war sehr unruhig gewesen, das "Auto" im **Feld 6** kann keinerlei Geborgenheit vermitteln. Er empfindet sich (3) nur als passive "Zielscheibe", ausgeliefert anderen Aggressionen (**Feld 1**). Keinerlei Leistungsehrgeiz in **Feld 3**, aber das altkluge Kind mit Büchern. Seine Zärtlichkeit (7) ist unterentwickelt, nur ein technisches "Speichenrad" (**Feld 7**), seine "Beweglichkeit" (**Feld 2**) kommt erst an letzter Stelle als "Wurm". Ebenfalls eine "tote" technische Lösung ist sein "Roboter" im **Feld 4** und er würde sich vielleicht gerne als freundlicher "Mönch" von der Welt zurückziehen im **Feld 8**. Das Ganze entspricht etwa seiner Überengepaßtheit nach außen in der masochistisch-passiven Haltung, weil die Kraft zur Durchsetzung infolge seiner mangelnden Geborgenheit in der Kindheit fehlt.

In der Zeichnung **Die Familie als Tiere (Abb.6 g)**, verkleinerte Übersicht, sieht er sich zwar als großes liebes Eichhörnchen mit Imponierschweif und die Mutter als ganz kleines liebes Häschen, aber den Vater als gefährlichen Tiger und seine kleine Schwester sogar als giftige Kreuzotter! Die ihm wohl geistig überlegene große Schwester ist bei ihm ein schlaues Füchschen.

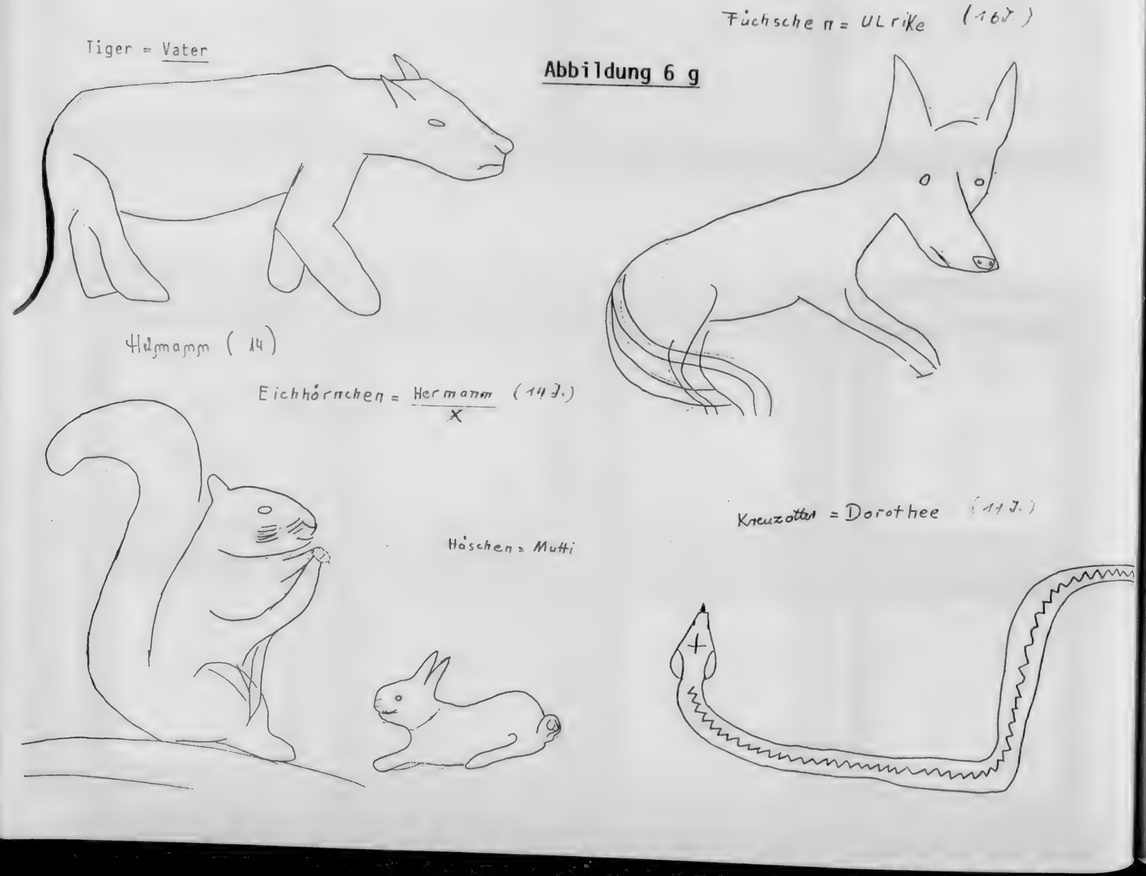


Abbildung 6 g

Es ist interessant, wie die beiden Schwestern von Hermann die Familie sehen: **Ulrike**, die ältere Schwester mit 16 Jahren (**Abb. 6 h**) "spaltet" zwar ihren Haß ab, hat ihre tiefe Unsicherheit aber mit narzistischer Selbstüberschätzung kompensiert und sieht sich überhöht im Gegensatz zu ihrem "kleinen" Bruder. Sie ist als riesenhohe "Giraffe" (man sieht nur Hals und Kopf) in der Familie die Größte, ihr Bruder dagegen nur eine kleine unbedeutende Maus, wie auch ihre kleine Schwester nur ein "Frischling" in ihren Augen ist. Der Vater steht als ein stabiler "Bär" fest aufgerichtet und bestimmend da, doch die Mutter springt als "Känguruh" einfach davon und man bekommt keinen Kontakt mit ihr, obwohl sie ja ursprünglich die Kinder in ihrem "Beutel" hatte.

In ihrer **Schrift** erkennen wir sofort die Frühstörung mit der "Primären Hysterischen Struktur" mit Ausweichen und dem "Primären Narzißmus" = die starke Selbstüberschätzung. Ihren kindlichen Haß auf die lieblose Mutter hat sie abgespalten und projiziert nun auf ihre Umgebung: Die Eltern sind "groß", die Geschwister "unbedeutend" und somit "ungefährlich". Sie machen ihr den Rang nicht streitig. Ulrike spielt die Große Dame, kann aber sehr destruktiv werden (ev. auch im Suizid - cave!), wenn man sie nicht genügend anerkennt. Es besteht nur geringe Einsichtsfähigkeit und sie steht mit ihren pubertären Träumen noch ganz im kindlich-unkritischen Magischen Denken und Wunderglauben.

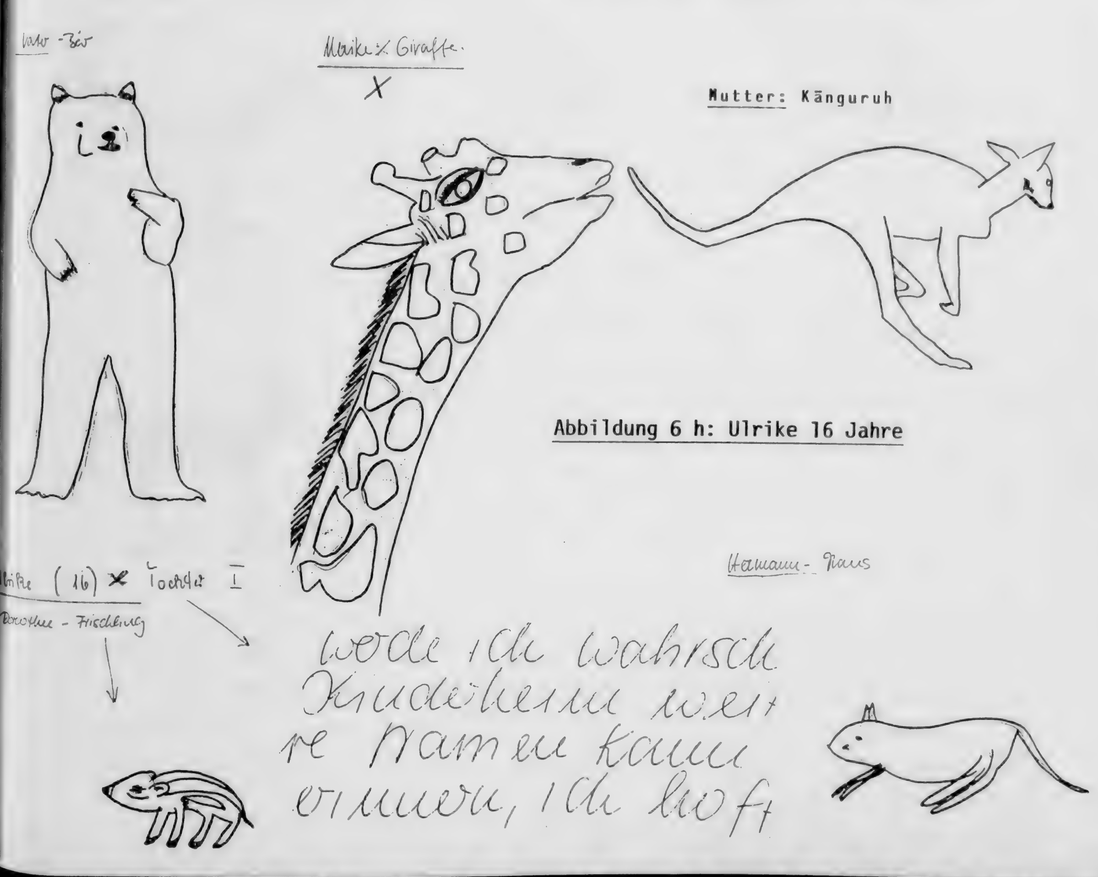
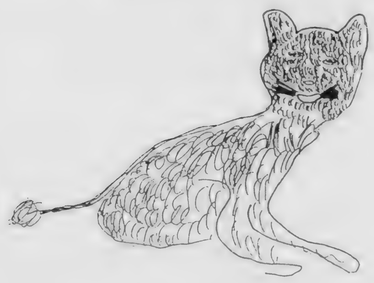


Abbildung 6 h: Ulrike 16 Jahre

Ganz anders dagegen **die Familie als Tiere** bei der "kleinen" Schwester **Dorothee** (Abbildung 6 i): Ihr geht es nicht um den äußeren "Rang" als Größte, sondern sie ist viel differenzierter. Auch sie sieht die beiden Eltern ähnlich, den Vater als "Löwen", doch ohne Kraftdemonstration, und die Mutter wieder als ein "liebes" Tier (= deren stark ausgeprägte Oralität!), aber ihre Geschwister werden realistischer eingeschätzt. Ihre große Schwester Ulrike als "Vogel", "der den Schnabel immer weit aufmacht", entspricht der Primären Hy. Struktur gut. Sie selbst hat ihren Bruder gut durchschaut und erkennt in ihm das gefährliche (noch etwas undifferenzierte) "Krokodil", vor dem man sich in Acht nehmen muß (er spielt ja nur den Harmlosen), während sie selbst schon durchaus in der Pubertätsentwicklung steckt und kritischer wird: Ihr "Pony" ist doch recht zurückhaltend-mißtrauisch mit sehr wachsamen Ohren. - Ihre **Schrift** bestätigt diesen Befund durchaus: Differenziert und zurückhaltend, aber auch etwas unsicher. Ihr Verstand überwiegt, die Aggressivität ist im perfektionistischen Zwang gebunden. Beginnende Pubertät, Ablösungstendenzen.
In allen gezeigten Fällen ergänzen sich die verschiedenen Teste recht gut.

Abbildung 6 i: Dorothee 11 Jahre



Papa - Löwe

Mama - Kätzchen

Ulrike - Vogel

Dorothee, 11 Jahre: mindestens tausend Jahre Grete. Aber da wurde

Hermann - Krokodil

Dorothee - Pony

Dr.Christian und Anneliese **Dettweiler**, Erlenweg 14, D-7000 Stuttgart 70.

Peter Kutter (Frankfurt am Main)

Psychoanalytische Perspektiven zur geistigen Situation der Zeit (Angst, Gefühlsleere, Sexualität, Aggressivität und Selbstbezogenheit)

1. Ausgangspunkt

Karl Jaspers hat 1932 eine brillante Analyse der geistigen Situation der Zeit der 20-er und 30-er Jahre verfaßt, die in der Sammlung Göschen als Band 1000 in vierter Auflage erschien und vom Bildungsbürgertum jener Epoche eifrig rezipiert worden war. Es ging dabei um eine existenzphilosophische Durchleuchtung der damaligen wirtschaftlichen, politischen und anthropologischen Verhältnisse, um die seinerzeit aktuelle Situation von Mensch und Welt. Jaspers Diagnose lautete, retrospektiv auf einen Nenner gebracht: Wir leben in einem Zeitalter der Technik und der Masse, in dem "Apparate und anonyme Mächte den Menschen beherrschen, verbunden mit Lebensangst, Vertrauensmangel und Glaubenslosigkeit". Zur Therapie empfiehlt Jaspers eine Haltung des Selbstseins, technische Souveränität, ursprüngliches Wissenwollen, unbedingte Bindungen und Solidarität der Menschen untereinander, um die anstehenden Probleme lösen zu können."

2. Psychoanalyse

Ich erhebe hier nicht den Anspruch, analog Karl Jaspers für die heutige Situation der Zeit der 90-er Jahre des ausgehenden Jahrhunderts eine entsprechende Diagnose und Therapie zu liefern. Ich möchte lediglich in psychoanalytischer Perspektive **einige Aspekte** der heutigen Gesellschaft herausgreifen, von denen ich glaube, daß es wichtig ist, sie sich bewußt zu machen. Da die Befunde mit der psychoanalytischen Methode erhoben wurden, zuvor ganz kurz einige Vorbemerkungen zur Psychoanalyse: Hier geht es um das Bewußtmachen nicht bewußter, d.h. nicht mehr bewußter oder noch nicht bewußter Sachverhalte. Die Informationen werden im Laufe von längeren Gesprächen unter Nutzung regressiver Prozesse, von Übertragung und Gegenübertragung und nach Überwindung von Widerständen gewonnen d.h. über das im Vertrauen vom Gesprächspartner mögliche Wiedererleben längst überwunden

geglaubter ungelöster Konflikte, die nun im nachhinein gelöst und bewußt gemacht werden können. Im Hinblick auf die Methode unterscheiden wir dabei folgende Verfahren:

1. **Die Psychoanalyse des Individuums** (psychoanalytisches Standardverfahren),
2. **Die Psychoanalyse einer Gruppe** (psychoanalytische Gruppenpsychotherapie)
3. **Kulturanalyse** (Analyse gesellschaftlicher und politischer Prozesse).

Die psychoanalytische Gesellschaftsanalyse kommt dadurch zu ihren Vermutungen und Hypothesen, daß sie viele einzelne Personen einem psychoanalytisch orientierten Interview unterzieht, was relativ zeitaufwendig und kostspielig ist. Wir können uns auch mit den Mitgliedern unterschiedlichster Gruppierungen probeweise identifizieren, um herauszufinden, wie sie empfinden und denken.

Ich habe darüber hinaus jedes Semester Gelegenheit, eine ganze Woche über, in Blockform durchgeführte psychoanalytische Selbsterfahrungsgruppen mit Studierenden zu leiten: Dabei konnte ich viele interessante Eindrücke sammeln, die es wert sind, mitgeteilt zu werden. Die Studierenden bringen das zur Sprache, was sie unbewußt mit der ihnen eigenen Sensibiltät an Spannungen in der Gesellschaft, in der sie leben, aufnehmen. Ich brauche dann als Psychoanalytiker lediglich auf das zu hören, was sie sagen, um etwas von dem zu erfassen, was die Menschen heute unbewußt bewegt. Selbstverständlich greife ich dabei auch auf die psychoanalytische Theorie zurück. Dabei werde ich, einem vertrauten medizinischem Brauch folgend, jeweils eine Diagnose zu stellen und Möglichkeiten der Therapie aufzeigen.

3. Thesen

1. These: Wir leben heute in einer Zeit erhöhter Angst

Diagnose:

Wir finden real begründete Ängste und neurotisch bedingte oder "eingebildete" Ängste.

Unter den real begründeten Ängsten braucht die Angst vor Umweltverschmutzung, vor Kriegsgefahr, vor der Kernenergie, vor Energieverknappung und vor wirtschaftlichen Krisen nicht eigens belegt zu werden. Sie ist real begründet. Angst vor den genannten

Gefahren kann im Sinne von Sigmund Freuds Signaltheorie der Angst nur den Sinn haben, uns auf diesbezügliche Gefahren aufmerksam zu machen, uns herauszufordern, die Gefahren klar zu erkennen, realistisch abzuwägen und ihnen durch entsprechendes Verhalten effektiv zu begegnen.

Neben den real begründeten Ängsten leiden wir aber auch vielfach an nicht real begründeten, neurotischen, um nicht zu sagen "eingebildeten" Ängsten. Der Verdacht darauf ist besonders dann groß, wenn die Angst größer scheint, als der Gefahr entspricht, wenn sie der Gefahr gegenüber übersteigert und unangemessen ist. Der Verdacht auf neurotische Ursachen ist dann groß. So war es sicher sinnvoll, nach der Tschernobyl-Katastrophe sich gegen Strahlenbelastung soweit wie möglich zu schützen. Es ist aber verdächtig auf neurotische Anteile zu schließen, wenn heute noch ängstlich jedes Nahrungsmittel gemieden wird, von dem irgendwo in der Presse zu lesen war, daß es womöglich zu viel Becquerel aufweist. Es ist auch sicher zweckmäßig, sich vor den Gefahren einer Aids-Infektion entsprechend zu schützen. Neurotische Faktoren sind aber wahrscheinlich dann im Spiel, wenn in nicht mehr nachvollziehbarer Weise Infizierte ängstlich gemieden und aus der Gesellschaft ausgeschlossen werden sollen.

Therapie:

Um die genannten Ängste überwinden zu können, ist deren rückhaltlose Analyse erforderlich, und zwar ebenso im Hinblick auf die real begründeten Ängste wie in Bezug auf die neurotisch bedingten. Im ersten Fall ist eine gründliche Analyse der realen Situation erforderlich. So muß z.B. die real gegebene politische Situation mit entsprechenden politik-wissenschaftichen Methoden analysiert und beschrieben werden; je nachdem sind ergänzende Untersuchungen durch Wirtschaftsfachleute, Techniker u.a. Experten angezeigt.

Im Hinblick auf die psychisch bedingten Ängste hilft die gründliche Psychoanalyse, um deren neurotischen Ursachen auf die Spur zu kommen. Dabei spielen gleichermaßen Ängste vor Verletzung, Beschämung, Bestrafung, vor Liebesverlust oder vor Trennung eine Rolle. Im Laufe der Analyse können dann die sich um die einzelnen Ängste gruppierenden Phantasien bewußt gemacht und daraufhin überprüft werden, inwieweit sie begründet oder nur "eingebildet" sind. Außerdem können, zusammen mit dem/der Therapeuten/in neue Er-

fahrungen gemacht und bislang wegen aufgetretener Ängste gemiedene Situationen gemeistert werden.

2. These: Viele Menschen leiden heute an Gefühlsleere und mangelnder Emotionalität

Diagnose:

Beruflich sind allenthalben kühle Beherrschung, Kontrolle jeder Gefühle und absolute Rationalität gefordert und zwar so extrem, daß unser Privatleben, das doch eher von Gefühlen bestimmt sein sollte, vielfach ebenfalls kalt und nüchtern geworden ist. Wilhelm Reich (1933) spricht vom "Charakterpanzer". Die Psychosomatiker haben den Mangel an Emotionalität mit kunstvollen Namen belegt wie "Alexithymie", was soviel heißt wie Unfähigkeit zu fühlen und Gefühle auszudrücken oder "pensée opératoire", was mechanistisches Denken bedeutet, d. h. ein Denken ohne Phantasie und Gefühl. Man fühlt sich an das Männchen Pinocchio in dem italienischen Märchen ebenso erinnert wie an Max Frischs "Homo faber". Psychoanalytiker wie Psychosomatiker wissen um die Gefahren derartiger Haltungen, so erwünscht sie für das Arbeitsleben auch sein mögen: psychosomatische Erkrankungen wie Asthma, erhöhter Blutdruck, Magengeschwüre und Dickdarmentzündungen können die Folge extremer Unterdrückung von Gefühlen, Affekten, und Emotionen sein.

Therapie:

Es wäre nicht nur Therapie sondern effektive Vorbeugung, würde es uns gelingen, daß wir unsere Gefühle mehr wahrnehmen und zulassen; solche der Zuneigung, der Liebe und der Zärtlichkeit ebenso wie die der Abneigung, von Haß, Wut oder Zorn. Die Devise heißt also nicht nach dem bekannten Spiel "Mensch ärgere dich nicht", vielmehr "Laß deinen Ärger heraus, dann geht es dir wieder besser!". Unsere zwischenmenschlichen Beziehungen würden dadurch echter, lebendiger und befriedigender.

Im Hinblick auf die Integrierung abgespaltener Gefühle sind Primärtherapie, Gestalttherapie, Psychodrama oder die Zist-Methode nach Büntig (1983) fast eher geeignet als die klassische Psychoanalyse, weil unter den veränderten Rahmenbedingungen (abgedunkelter Raum bei der Primärtherapie, direktes Angehen der sonst lange gemiedenen pathogenen Szenen in Gestalttherapie und Psychodrama) leichter ausgedrückt und im Hinblick auf ihre Integrationen gegenüber anderen Menschen erprobt werden.

3. These: Wir leben in einer Zeit mit teils befreiter, teils aber auch reduzierter Sexualität

Diagnose:

Trotz zweier sexueller Revolutionen, die erste in den 20-er Jahren, die zweite in der jüngsten Vergangenheit mit Freigabe von Pornographie usw., haben sich nach psychoanalytischer Erkenntnis Erleben und Verhalten der Menschen in ihren sexuellen Beziehungen nicht nachhaltig verändert. Zwar werden sexuelle Beziehungen lei-chter eingegangen und häufiger gewechselt, es mangelt ihnen jedoch an menschlicher Verbindlichkeit, seelischer Tiefe und Beständigkeit. Während sich die einen im Sinne von These 2 gefühllos über Gefühle hinwegsetzen, ängstigen sich andere vor allen möglichen vermeintlichen Gefahren, schämen sich ihrer sexuellen Bedürfnisse und verdrängen sie daher um den Preis neurotischer Symptome. Die Triebimpulse wirken nämlich ungebrochen im Inneren nach und führen, wenn schon nicht zu neurotischen Symptomen, zu dem berühmten "Unbehagen in der Kultur" (S. Freud 1930).

Therapie:

Im Hinblick auf eine erfülltere Sexualität kommt es nicht nur darauf an, pathologische Bestandteile sexuellen Verhaltens, **abzubauen**, sondern auch darauf, Fähigkeiten aktiven Liebens **aufzubauen**. Im Hinblick auf mögliche pathogene Anteile im sexuellen Erleben und Verhalten sollten latente ödipale Bindungen erkannt und überwunden werden; d.h. Übertragungen auf den den jeweiligen Partner/auf die jeweilige Partnerin, sollten erkannt und aufgelöst sein. Dasselbe trifft für latente symbiotische Beziehungsmuster zu. Wenn nämlich die sexuelle Beziehung unbewußt wie eine Symbiose des Babys mit der Mutter gewünscht oder gefürchtet wird, dann wird das sexuelle Verhalten zwangsläufig gestört. Dies gilt umso mehr, wenn latente "perverse", etwa sadistische oder masochistische Anteile die sexuelle Beziehung gefährden.

Mit dem **Abbau** derartiger pathologischer Beziehungs-Bestandteile ist der **Aufbau** reiferer Fähigkeiten, Beziehungen zu gestalten, wünschenswert. Dazu gehören ebenso die Fähigkeit, die Persönlichkeit des anderen zu achten, als eigenständig zu respektieren, und zwar auch dann, wenn die eigenen Wünsche und Vorstellungen nicht Erfüllung finden. Dazu gehört auch die Fähigkeit, die geliebte Person im Sinne einer "Triangulierung" mit anderen

Personen teilen zu können. Diesbezügliche Anregungen finden sich bei Erich Fromm (1956), Tobias Brocher (1975) oder auch in meinem Taschenbuch über die Leidenschaften (Kutter 1989).

4. These: Das Problem latenter Aggressivität ist nach wie vor ungelöst

Diagnose:

Ob wir nun davon ausgehen, daß den Menschen neben dem Sexualtrieb ein Trieb zur Aggressivität eigen ist oder davon, daß aggressives Verhalten Folge von Frustration ist, Gewalt, Machtmißbrauch, Unterdrückung und Ausbeutung anderer sind immer noch an der Tagesordnung, wenn auch kollektiv weitgehend verdrängt. In vielen zwischenmenschlichen Beziehungen sind Sarkasmus, Zynismus, gegenseitige Abwertungen, Kränkungen, Demütigungen an der Tagesordnung, nicht nur von Männern gegenüber Frauen, sondern auch umgekehrt, wenn Männer auch ihre motorischen Aggressivität häufiger ausleben. Es gibt auch eine verbale Aggressivität, die z.B. an der Universität in Disputation und Streitgespräch sehr konstruktiv sein kann, die aber zuweilen dann, wenn die Person des anderen nicht mehr geachtet wird, leicht destruktiv ausarten kann. In der Gesellschaft bildet nach Sigmund Freud (1930, S. 473) Aggressivität den "Bodensatz aller... Beziehungen": homo homini lupus (jeder Mensch des anderen Wolf). Befindet sich eine Gruppe in Harmonie, dann geschieht dies auf Kosten einer anderen, die zum Feind gemacht wird. Dies trifft gleichermaßen für die Beziehungen zwischen Fußballvereinen wie zwischen Nationen zu. Auf die diesbezüglichen Feindbilder, die dadurch entstehen, daß wir ungeliebte eigene Anteile auf den Feind projizieren, und Vorurteile und damit verbundene Gefahren für die internationalen Beziehungen wurde in letzter Zeit vielfach hingewiesen (Mitscherlich 1967, 1987; Richter 1982)).

Therapie:

Als Abhilfe hat es keine Sinn, sich in Illusionen zu flüchten vom "edlen, hilfreichen und guten" Menschen. Der erste Schritt zur Besserung wäre die Einsicht, daß in jedem/jeder von uns unbewältigte Aggressivität steckt, die jederzeit ebenso nach außen wie nach innen destruktiv werden kann. Es sieht so aus, daß sich das unbewältigte Aggressivitätspotential überwiegend gegen die eigene Person wendet in Form von Autoaggression, im Extremfall im Suizid

und Suizidversuch, partiell in der Selbstzerstörung auf Raten im Alkoholismus und Drogenkonsum, unbewußt aber auch in der psychosomatischen Erkrankung, wenn z.B. der Körper geschädigt wird. Auswege aus dem Dilemma zwischen Selbst- und Fremdzerstörung sind Abreagieren von Aggressionen in Sport, besonders in Kampfsport oder die Sublimation, also die Umwandlung in sozial akzeptable Handlungen im Sinne gesunder Selbstbehauptung, Ausdauer, Zielstrebigkeit und Durchsetzungsfähigkeit.

5. These: Wir leben in einer Zeit gesteigerter Selbstbezogenheit

Diagnose:

In der psychoanalytischen Praxis häufen sich sogenannte narzißtische Persönlichkeitsstörungen (Kohut 1973), die nur noch sich selbst sehen und unfähig geworden sind, sich auf andere einzulassen. Andere sehen sie, sich selbst verdoppelnd, wie sich selbst oder beziehen sie einfach in die eigene Selbstbezogenheit ein, sie dadurch zu einem Teil von sich selbst machend. Empfinden solche Menschen etwas von sich selbst, dann sind es Gefühle der Leere, der Sinnlosigkeit, der Beziehungslosigkeit und der fehlenden Identität. Würden sich derart narzißtisch gestörte Menschen so sehen, wie sie wirklich sind, dann würden sie über sich selbst erschrecken, so wenig entsprechen sie nämlich ihren eigenen hochgesteckten Idealen. Sie fliehen daher vor sich selbst in sinnlose Aktivitäten, in übersteigerten Konsum, in jede Form von Ablenkung, wie sie die heutige Welt in jeder Hinsicht bietet. Nach Christopher Laschs (1982) Buchtitel leben wir in einem "Zeitalter des Narzißmus", denn wir sind alle mehr oder weniger selbstsüchtig, wenn auch nicht in dem Ausmaß, wie die in der Psychoanalyse als narzißtisch diagnostizierten Persönlichkeiten. Wenn es aber ein Politiker nicht erträgt, ohne Macht auszukommen, dann ist die Ferndiagnose "narzißtische Persönlichkeit" sehr wahrscheinlich. Es ist die Institution, genauer die Position in der Institution, die wie eine Droge das eigene Selbstwertgefühl sichert. Häufen sich derartige Abhängigkeiten bei den Menschen der heutigen Zeit, dann kann eine aus vielen solchen Menschen zusammengesetzte Gesellschaft durchaus als "narzißtisch" bezeichnet werden.

Etwas anderes ist es, wenn wir den psychoanalytischen Narzißmusbegriff auf die Gesellschaft als Organisation anwenden, sie bei

aller methodologischen Problematik beim Übertragen von Begriffen, die in der Untersuchung von Individuen gewonnen wurden, auf ganze Institutionen, sie wie ein Individuum in psychoanalytischer Perspektive betrachten. Dann ist unsere westdeutsche Gesellschaft nicht nur nach wie vor durch eine "Unfähigkeit zu trauern" (Mitscherlich und Mitscherlich-Nielsen 1967) charakterisiert, sondern als Nation "narzißtisch", d.h. in ihrem Selbstwertgefühl gestört, zumindest sehr labil. Wir können als Deutsche nicht wie Engländer, Franzosen oder Amerikaner auf eine jeweils stolz bejahte Geschichte zurückgreifen, sondern haben der Menschheit zwei Weltkriege beschert, die unvorstellbares Leid brachten und Millionen Tote forderten. Wir müssen einsehen, daß der Aufstieg des Nationalsozialismus zumindest mit Billigung der meisten Deutschen jener Zeit nur mit Hilfe der Aktivitäten Vieler möglich war und das auf Kosten einer ganzen Bevölkerungsgruppe, nämlich der rassisch verfolgten Juden. **Therapie:**
Mit dieser Schuld und Scham zu leben und sich international zu behaupten, ist wahrlich nicht leicht. Deswegen ist die Neigung groß, die diesbezügliche Geschichte pauschal zu verleugnen, wie ungeschehen zu behandeln oder mit den Taten oder Untaten anderer aufzurechnen. Noch schwerer ist es, zwischen Anerkennen von Schuld und echtem Bemühen um Wiedergutmachung trotz der beschämenden und traurigen Kapitel deutscher Geschichte ein angemesssenes Selbstbewußtsein als Nation zu entwickeln und sich als Deutscher auf dem internationalen Parkett zu behaupten. Es ist dabei hilfreich, sich der bleibenden Werte deutscher Kultur in Wissenschaft, Literatur und Kunst zu erinnern.

4. Abhilfe und Ausblick

"Vor die Therapie haben die Götter die Diagnose gesetzt". So lautet eine Sprichwort unter Medizinern. Es kommt also darauf an, so wie dies Karl Jaspers für seine Gegenwart getan hat, die Zeichen der heutigen Gegenwart wahrzunehmen, zu erkennen und richtig einzuschätzen. Damit ist schon viel gewonnen. Wenn wir darüber hinaus, in jedem der hier genannten Bereiche, unsere seelischen Ressourcen mobilisieren, dann können wir auch, jeder auf seinem/ihrem Platz in Grenzen die Verhältnisse ändern. Dazu gehört:

1. Ängste als Signale zu verstehen, die uns vor Gefahren warnen, die es zu bestehen gilt, die uns herausfordern, die Gefahren, an der Realität gemessen, einzuschätzen, übersteigerte neurotische Anteile zu erkennen und abzubauen
2. sich aufkommender **menschlicher, allzu menschlicher Gefühle nicht zu schämen,** sie wahrzunehmen und im zwischenmenschlichen Kontakt auch zu äußern;
3. Sexualität als etwas zu verstehen, das zwischenmenschliche Beziehungen bereichern kann, wenn Vertrauen, gegenseitige Rücksichtnahme und Verbindlichkeit das Verhalten steuern;
4. einzusehen, daß wir nicht nur Anlagen zum Guten sondern auch zum Bösen haben, daß zerstörerische Kräfte in uns wohnen, vor allem, wenn uns in Kindheit und Jugend übel mitgespielt wurde;
5. bei sich selbst anzufangen, die eigene Ichbezogenheit als eine Gefahr für sich selbst und für das menschliche Zusammenleben zu erkennen, und zwar als Folge vorausgegangener narzißtischer Kränkungen, eine Selbstbezogenheit, die nicht zeitlebens perpetuiert sein muß, sondern einer größeren Aufgeschlossenheit weichen kann.
Es sind gewiß auch andere Einschätzungen der geistigen Situation der heutigen Zeit möglich; in politologischer, soziologischer, wirtschaftswissenschaftlicher und philosophischer Perspektive. Die hier aufgezeigten psychoanalytischen Perspektiven sollen von den vielen feststellbaren Sachverhalten lediglich diejenigen festhalten, die nach psychoanalytischer Erfahrung deswegen, weil sie unbequeme Wahrheiten darstellen, immer wieder ebenso individuell wie kollektiv verdrängt werden. Dann aber könnten sie nicht erkannt, geschweige denn abgewendet werden. Es kommt also darauf an, den Gefahren ins Gesicht zu sehen, so unbequem dies auch sein mag.

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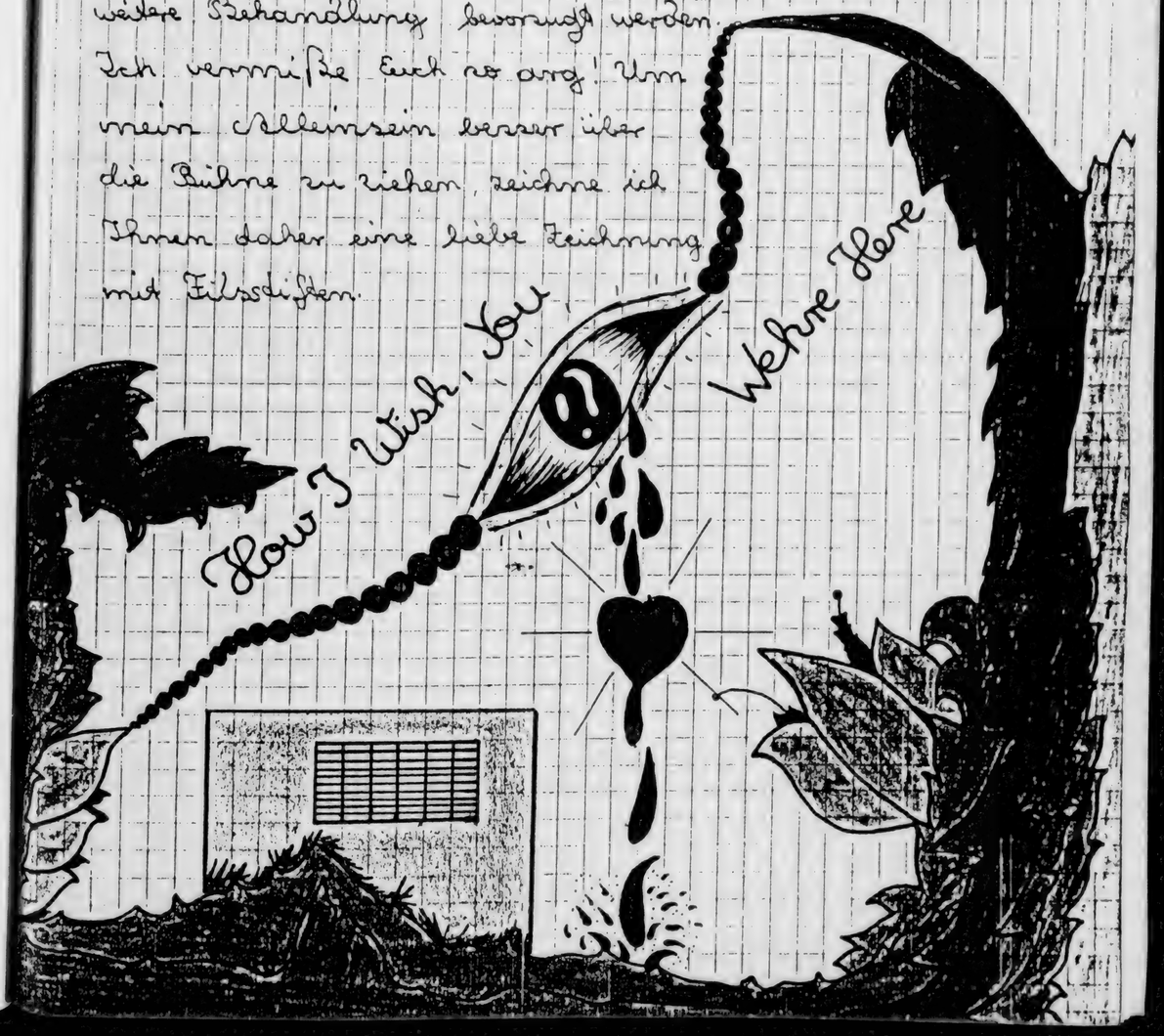
1.1 Liebe Frau Weber! Sept. 25. 2. 81

Haben Sie meine Schreiben ab den, 16, 23. 2. 81. erhalten? Gestern ließ ich mich von einem Augenarzt untersuchen. Es ist eine Infektion die durch Bakterien oder einem Fremdkörper entründet hat. Mit 100% Richtigkeit, ist diese Augenkrankheit durch Säure hervorgetreten. Habe jetzt dadurch das 3 Medikament in 2 Wochen bekommen. Bis dieses Augenleiden vorbei ist, gehen mindestens 2 Wochen vorbei. Sollte es dann immer noch nicht besser sein, muß eine weitere Behandlung besorgt werden.
Ich vermiße Euch so arg! Um mein Alleinsein besser über die Bühne zu ziehen, zeichne ich Ihnen daher eine liebe Zeichnung mit Filzstiften.



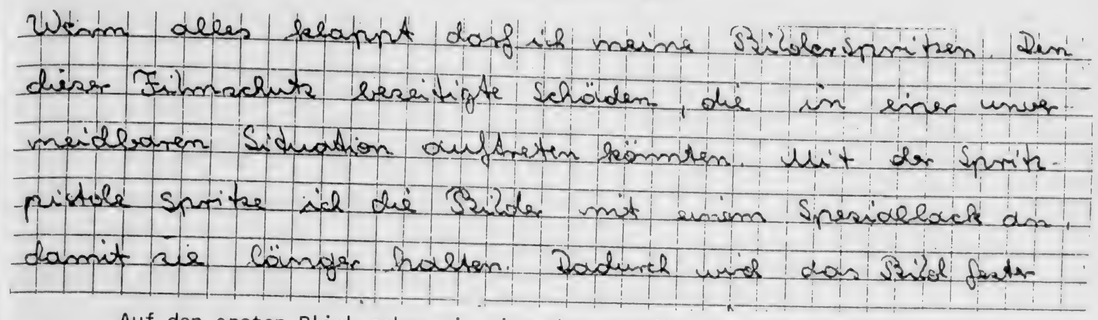
Elisabeth Weber

Falldarstellung eines jugendlichen Strafgefangenen

Sehr verehrte Damen und Herren,
auf Veranlassung des Gefängnispfarrers der Vollzugsanstalt Stammheim betreute ich vor ca. 1o Jahren einen jugendlichen, stark suizidgefährdeten Strafgefangenen.
Ich begegnete ihm zum ersten Mal im Amtszimmer des Geistlichen: Ein knapp zwanzigjähriger Junge, so ein richtiges Bündel Elend und Verzweiflung, menschliches Strandgut.
Zunächst erfuhr ich die Lebensgeschichte:
Georg ist der Sohn einer Prostituierten, einen Vater kennt er nicht.
Katholische Nonnen haben ihn ab dem Säuglingsalter erzogen. Sicher war er ein äusserst schwieriges Kind und man hat es in der Folgezeit immer wieder in einem anderen Heim mit ihm versucht, bzw. wie er sich ausdrückte, man hat ihn von Heim zu Heim gestoßen.
Die Schule hat er trotz allem angeblich recht gut hinter sich gebracht und man ließ ihn den Handwerksberuf eines Malers, bzw. Anstreichers und Lackierers erlernen. Doch kaum im Anschluß an die Berufsausbildung in die Freiheit entlassen, passierte auch schon das Malheur: er wurde von der Polizei mit einer geringen Menge Rauschgift aufgegriffen.
Da die Menge nur sehr gering war, meinte der Anwalt, er müsse mit einer Geldstrafe von rund DM 6oo.-- rechnen. Bis zum Verhandlungstag war er in Freiheit.
Zur Verhandlung ist dann der Anwalt wegen anderweitiger Verhinderung nicht erschienen und man hat Georg nicht wie erwartet zu einer Geldstrafe sondern gleich zu eineinhalb Jahren Haft verurteilt. Er durfte nicht einmal mehr nach Hause, er wurde gleich anschließend an die Verhandlung abgeführt.
Diesen fürchterlichen Schock hat er nicht verkraftet und er schwebte über Tage und Wochen in akuter Lebens- bzw. Suizidgefahr. - Dies war auch der Grund, weshalb man nach einer Bezugsperson suchte und mich einschaltete.
Nachdem sowohl Gefängnispfarrer wie auch Gefängnisdirektor der Meinung waren, man habe ihn im Strafmaß wohl zu hart angefaßt, habe ich sofort einen neuen Anwalt verpflichtet, der dann seinerseits das Berufungsverfahren einleitete.

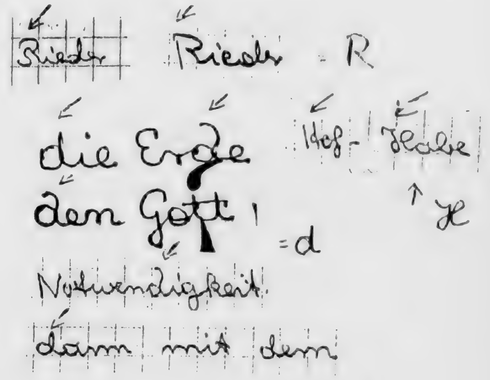
Anhand der Briefe, die mir Georg ab dann täglich schrieb, merkte ich sehr schnell, dass er im Zeichnen aussergewöhnlich begabt ist und so besorgte ich ihm die entsprechenden Utensilien. Ich forderte ihn immer wieder auf, sich doch alles von der Seele zu malen.
Dieses Malen und Schreiben, im Zusammenhang mit meinen Besuchen und der Aussicht auf einen neuen Verhandlungstermin, haben ihn mehr und mehr beruhigt.

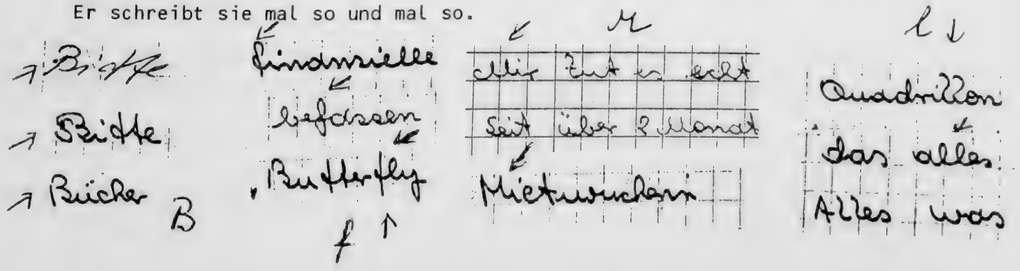
Schauen wir uns nun gemeinsam seine Schrift an:



Auf den ersten Blick sehen wir eine eher unauffällige und angepaßte Schrift.
Die Erziehung durch die Nonnen hat ihm doch ein gewisses Rüstzeug mit auf den Lebensweg gegeben. - Die Züge sind weich, die Schrift könnte genausogut von einem Mädchen stammen.
Wir sehen die vielen oralen Züge, die in Verbindung mit den teils abgeknickten "h" und "k" und der laschen Strichführung eine Störung in der oralen Phase anzeigen. Diese Störung bewirkt vor allem Labilität und ein schwaches Ich, das sich nicht abgrenzen kann. Die Frustrationsschwelle muß also äusserst nieder angesetzt werden. - Kompensatorisch dazu hat er sich, sicherlich mit viel Mühe, ein"Schein-Ich" aufgebaut.
Dje vielen Greifzüge zeigen uns das starke Bedürfnis nach Liebe, Zuwendung und Geborgenheit, im Grunde das "Habenwollen".

Betrachten wir die Schrift länger, dann stellen wir fest, dass etwas Vages und Unbestimmtes durch das ganze Schriftbild fließt.
Die grafischen Tatbestände sind längst nicht so eindeutig, wie es auf den ersten Blick erscheint.
Die Einzelformen ein und desselben Buchstabens sind "freibleibend", sind "variabel".
Er schreibt sie mal so und mal so.

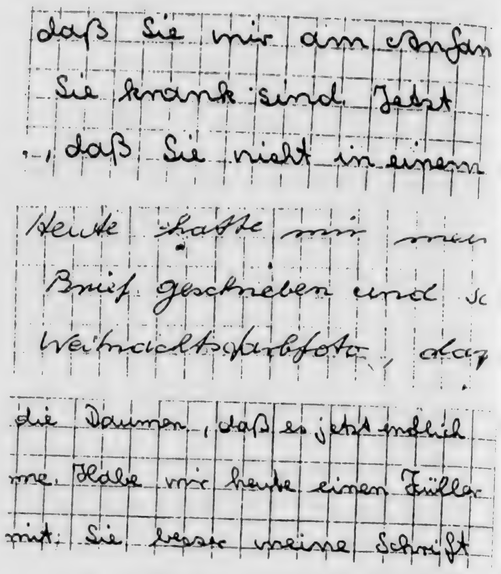




Betrachten wir mehrere Briefe, dann fällt uns nicht nur die Verschiedenheit der Buchstaben auf, sondern auch die der Lage.
Den einen Brief schreibt er steil bis übersteil, einen anderen in Rechtslage.
Auch mit dem Zeilenabstand variiert er, obwohl zwischen den einzelnen Briefen nur Tage oder Wochen liegen.

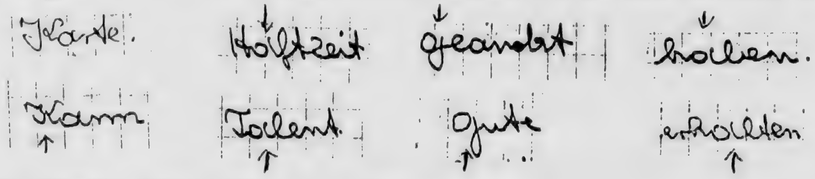
Auffallend ist dabei, dass er meist einen ganzen, oft langen Brief in derselben Manier durchhält.

Auf die Verschiedenheit der Unterschriften werde ich bei der Betrachtung der Bilder noch eingehen.



Diese Verschiedenheit zeigt uns zumindest, dass ihm viele Ausdrucksmittel zur Verfügung stehen. In Verbindung mit der angepaßten Schrift können wir ohne weiteres auf "soziales Mimikry" schließen. Er hat es ohne Zweifel gelernt, sich den Gegebenheiten anzupassen, um bestmöglichst durchzukommen und zu überleben. Inwieweit sich dies immer mit Glaubwürdigkeit vereinbaren läßt, sei zumindest dahingestellt.

Sehr wesentlich und aufschlußreich sind bei dieser Schriftbeurteilung die "kaputten Buchstaben". Ohne die Deutung dieses Merkmals wäre wohl die große Problematik und die vorhandene Aggression, zumindest in der Schrift nicht erkennbar.

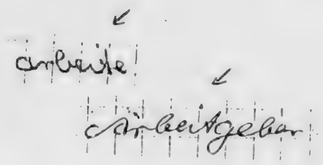


Wie Ihnen bekannt, deuten die kaputten Buchstaben auf Demütigungen in der frühen Kindheit, die nicht verarbeitet werden konnten und die im Unbewußten nun ein abgespaltenes Dasein führen.
Wir haben die nähere Erforschung dieses oft unscheinbaren, aber in seiner Wirkung doch so vehementen Merkmals unserem sehr verehrten Herrn Dr. Dettweiler zu verdanken

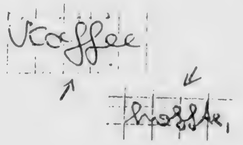
Menschen mit diesem Schriftmerkmal leben die Frustrationen entweder progressiv aus, indem sie versuchen, andere zu beherrschen, um nie mehr Demütigungen ausgesetzt zu sein,
Oder aber in der Regression, im Zurücknehmen, indem sie versuchen, durch ständige Angepaßtheit und Überangepaßtheit keine Reibungsfläche abzugeben und dann aus diesem Grund auch nicht mehr verletzt werden zu können.

Das Merkmal der "kaputten Buchstaben" signalisiert zudem eine Spaltungstendenz, vor allem eine Spaltung der Verhaltensmuster. Stimmung und Verhalten können oft von einer Minute zur anderen ins krasse Gegenteil umschlagen. Man kann als Außenstehender diese zwei Gesichter mit dem Verstand nicht begreifen.
Beziehungen werden aus diesem Grund zwangsläufig sehr gestört oder sind zum Scheitern verurteilt. Der Betreffende selbst merkt von dieser Spaltung seiner Verhaltensmuster meist recht wenig und macht daher die anderen für die Beziehungsproblematik verantwortlich.
Die Schrift von Georg zeigt uns nun, dass er nicht derjenige ist, der andere beherrscht, er wählt die zweite Form der erwähnten Möglichkeiten. Er paßt sich scheinbar an, er ordnet sich äußerlich gesehen unter.
Er kann die vorhandenen durch Enttäuschung bewirkten Aggressionen insbesondere seiner Scheinanpassung wegen nicht ausleben. Außerdem kann er sich die Aggressionen auch nicht leisten, da er sich mit seinen vielen oralen Zügen so sehr nach Zuwendung sehnt.
Somit kommt er in einen Teufelskreis von scheinbarer Anpassung einerseits und unausgelebter Aggression - Depression - Angst und Unruhe andererseits.
Dies kennzeichnet seine gegenwärtige Situation.

Weitere Auffälligkeiten sind die teils sehr hoch gesetzten "i-Punkte", die auf ein hohes Ich-Ideal schließen lassen und die ihn deshalb nie mit sich selbst zufrieden sein lassen.

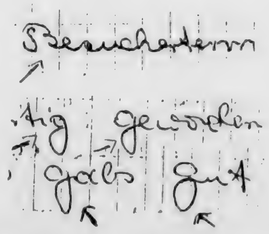


Auffallend ist auch das kleine "f", das er in Form einer Acht, ähnlich dem deutschen "h", schreibt. Dies deutet auf Unentschlossenheit, Unentschiedenheit und Ausweichen.

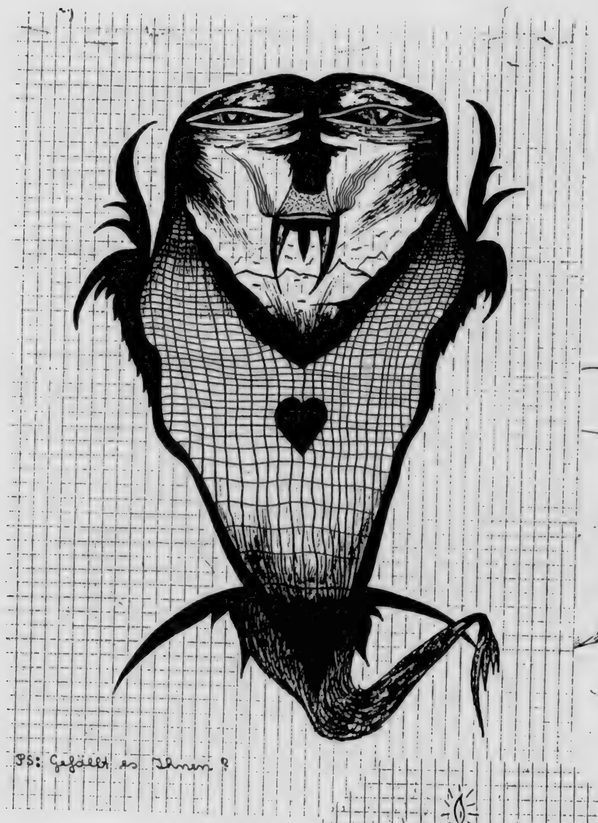


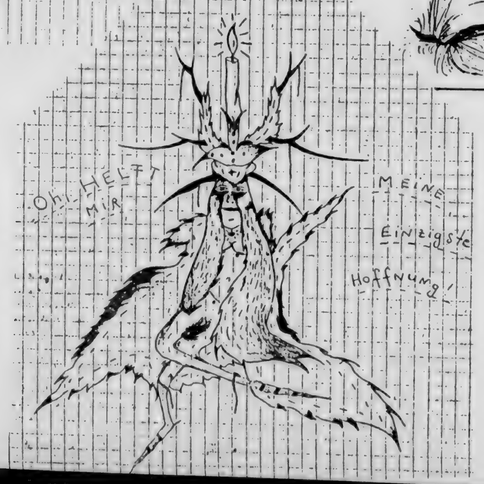
Das große nach unten geöffnete "B" weist, wie die Verschiedenheit der Einzelbuchstaben, auf eine hysterische Struktur.

Nicht übersehen dürfen wir die "g"-Unterlängen, die auf eine mögliche Überschwemmungsgefahr aus dem Unbewußten hinweisen. (Psychosegefahr)



Wenden wir uns nun den Bildern zu.
Viel besser als in der Schrift können wir hier die übermächtige Aggression erkennen. Überall diese Spitzen und die grauenerregenden Gestalten, halb Tier, halb Vampir. Ein Werbeberater unserer Firma sagte einmal: "Eigentlich könnte ihn die katholische Kirche recht gut gebrauchen zum Malen des Teufels und der satanischen Gestalten".





Sämtliche Abbildungen sind auf 25 % der normalen Größe verkleinert.

Wir spüren deutlich, beim Malen gibt er die Fassade, die er sich in der Schrift angeeignet hat, auf. Beim Malen gibt er sich so, wie es aus der Tiefe seines Wesens in ihm aufsteigt.
Hier sehen wir sein wahres Wesen, seine wahre Problematik.
Hier sehen wir insbesondere auch seine Kreativität. Auch diese können wir in diesem Ausmaß in der Schrift nicht erkennen. - Er quillt über vor Einfällen!

Natürlich möchte er damit auch beeindrucken.

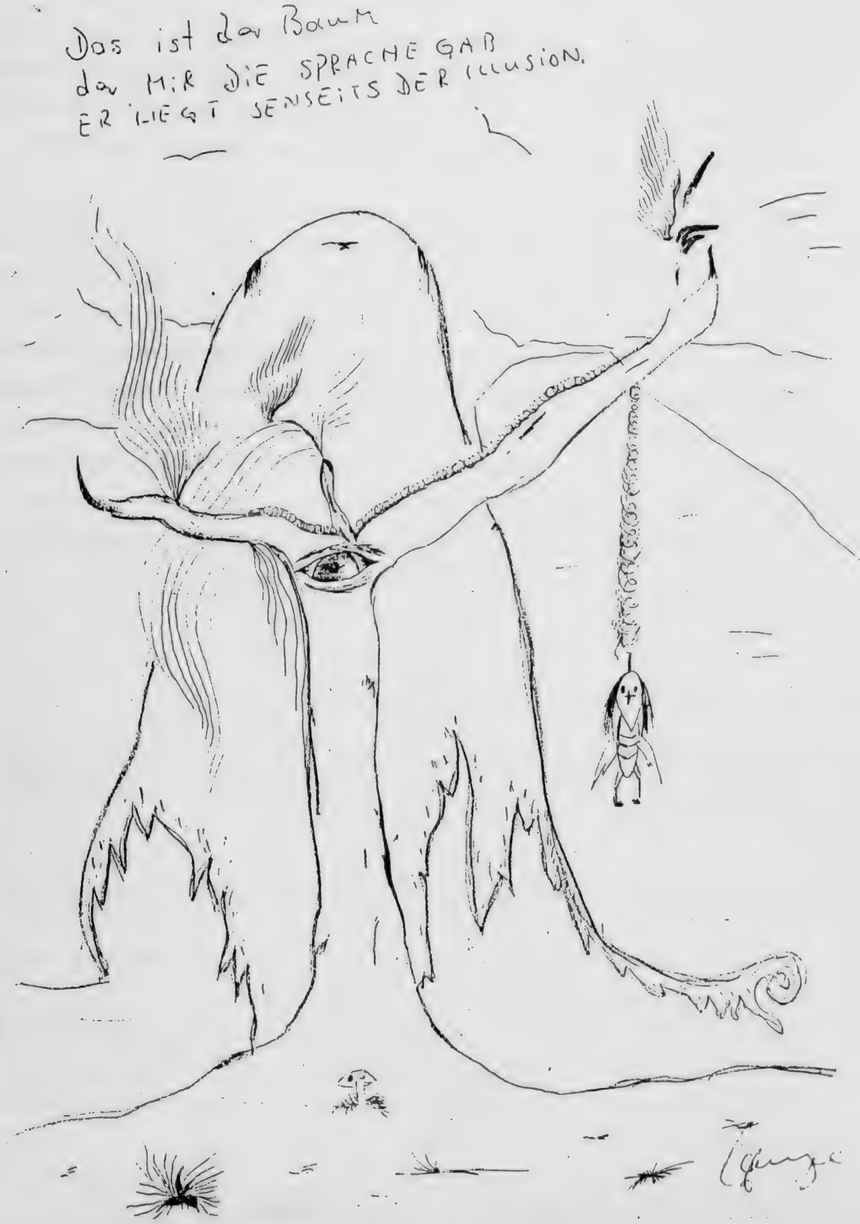
Auch die Briefumschläge geben einen reichen Aufschluß, und sind eine wahre Frundgrube für einen Psychologen. Jeder Umschlag ist ein Unikat.

Auf seinen Zeichnungen tauchen überall Augen und Gesichter auf als Zeichen von Angst.

Auch Augen mit Tränen oder einfach Tropfen als Zeichen von Trauer, Depression und des Gequältseins.

Bei näherem Hinsehen entdecken wir auch immer wieder, oft ganz versteckt und unscheinbar kleine Kreuze als Zeichen des Verhaftetseins an Leid und Einsamkeit, aber auch die Tendenz zum Suizid. Wenn wir bei den vielen gemalten Tropfen das Gefühl nicht loswerden, daß er damit vor allem demonstrieren will, so zeigen die winzigen Kreuze, die er unbewußt malt doch wie ernst die Situation ist.

Äusserst aufschlußreich ist auch der Baumtest.
Im Grunde ist es ein abgestorbener Baum. Ein Baum ohne Krone. Es existieren nur noch die beiden Basisäste. Trotzdem wirkt der Baum irgendwie beseelt. Zum einen durch das beobachtende Auge am oberen Ende des Stammes, das alles still aufnimmt und registriert. Zum anderen durch den nach rechts greifenden Ast in Form eines



Armes und einer geflügelten Hand. Es scheint als strecke er seinen Arm und seine Hand suchend und tastend zum Du, zur Aussenwelt, um Beziehungen aufzunehmen. Kann diese Sehnsucht nach einem Du wohl deutlicher dargestellt werden, als Georg dies unbewußt mit seiner Zeichnung verdeutlicht.
Irgendwie erinnert diese Hand auch an die Handstellung einer lehrenden und mit dem erhobenen Zeigefinger an eine belehrende Hand.

Der Basis-Ast der linken Seite hat ganz eindeutig die Form eines Horns oder einer Kralle. Es ist nicht nur die Kralle, die sich festhalten möchte, es ist vor allem auch die Kralle, die verletzt. Dies versinnbildlicht die Aggression und die Kampfeslust gegenüber der Vergangenheit, gegenüber der Mutter und der Mutterfiguren. Es ist wohl die Seite, gegen die er sich am heftigsten wehrt.

Mit dem an einer Spirale baumelnden Männchen, das zum Teil an ein Insekt erinnert, hat er sich sicherlich selbst dargestellt.
Man hat ihm die Schlinge nicht um den Hals gelegt. Man gewährt ihm nicht die Gnade eines schnellen Todes. Nein - man läßt ihn buchstäblich und im wahrsten Sinne des Wortes "hilflos hängen" -. Er besitzt keine Arme, keine Hände, keinen Mund, er ist absolut handlungsunfähig und mundtot. Er kann sich nicht selbst befreien, er kann nicht einmal um Hilfe rufen, er ist ausgeliefert. Die beiden kurzen laschen Flügel nützen ihm nichts. Wollte er davonfliegen, dann hält ihn die Spirale, an die er gefesselt ist.

Auch der Fliegenpilz vor dem Stamm kehrt in seinen Zeichnungen immer wieder. Pilze haben die Eigenschaft, das Gift aus der Umgebung aufzunehmen und zu speichern; sie sind somit ein Sammelbecken für Umweltgifte. Ebenso erinnere ich im Zusammenhang mit dem Pilz an das achte Feld des Wartegg-Testes. Hier wird der Pilz als Merkmal der Einsamkeit und Ungeborgenheit gedeutet.

Speziell dem linken Ast und der abgesägten Krone entsprießt ein schleierartiger Wildwuchs. Hier könnte etwas Neues in Bewegung kommen. Aber es zeigt auch die Verletzbarkeit und die hohe Sensibilität.

Nun möchte ich noch auf etwas aufmerksam machen. Immer wenn ich einen Baum zeichnen lasse, dann sage ich zum Schluß: "Und nun denken Sie sich einmal ganz intensiv in den Baum hinein und schreiben irgendeinen Satz der Ihnen einfällt dazu.
Ich erlebe immer wieder, wie wichtig diese Aussage ist.
Georg schreibt nun einen Satz, der bestimmt nicht aus seinem Verstand resultiert sondern aus dem Unbewußten aufgestiegen ist:
"Das ist der Baum der mir die Sprache gab, er liegt jenseits der Illusion".
Wir müssen ihn erst übersetzen:

Das ist der Baum, der mir die Sprache gab,
übersetzt: Dieser Baum gab mir die Möglichkeit, mich auszudrücken,

und dies liegt jenseits der Illusion!
übersetzt: er ist Realität!

"Seht her, dieser Baum ist meine Lebensrealität,
so sieht mein Leben in Wirklichkeit aus.

Auffallend ist noch, dass er beim Signieren der Bilder eine andere Unterschrift verwendet, als in seinen Briefen. Auch hier sehen wir nicht mehr Angepaßtheit, hier mischt sich schon sehr viel Individuelles mithinein. Hier nennt er sich auch nicht mehr Georg sondern französisch George (Tschortsch).

Fassen wir die Verschiedenheit der beschriebenen und dargestellten Einzelbuchstaben, die Verschiedenheit der Schriftlage und überhaupt des ganzen Schriftbildes, wie auch die Verschiedenheit der Unterschriften zusammen, so zeichnet sich immer deutlicher ab, dass Georg in viele Einzelpersönlichkeiten aufgespalten ist, dass er in der Lage ist, immer wieder in eine andere Rolle, in ein anderes Verhaltensmuster, in eine andere Persönlichkeit hineinzuschlüpfen.

Auch diese beiden Bäume zeigen die Spaltung!

Der linke Baum hat einen Bezug zum "Schizoiden", der rechte Baum zum "Zykloiden".

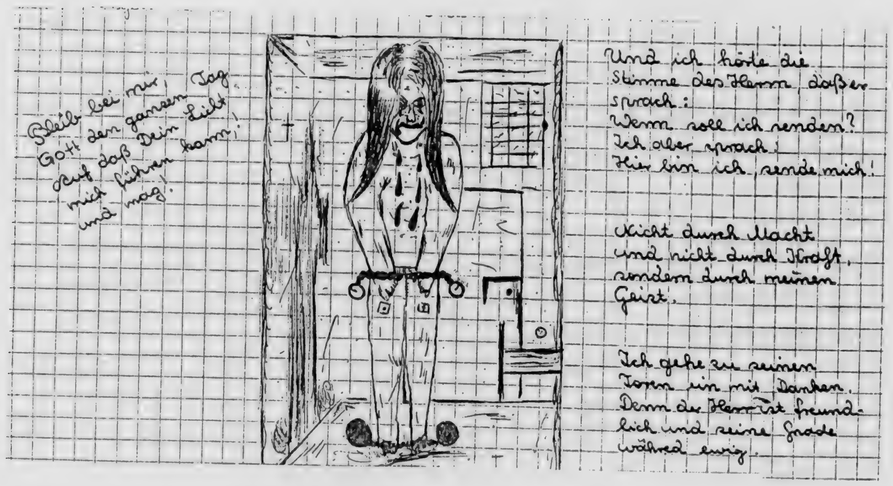
Zum Schluß möchte ich noch berichten, dass die neu anberaumte Verhandlung den gewünschten Erfolg hatte. Er wurde freigesprochen, d.h. er wurde zu so vielen Tagen verurteilt, wie er bis zum Verhandlungstag eingesessen hatte. Unmittelbar an die Verhandlung konnte er das Gefängnis verlassen.

Inzwischen wurde seine Wohnung aufgebrochen und ausgeraubt. Auch das Wenige, das er hatte, war vollends weg. Und der Hausbesitzer hatte das Zimmer wegen der ausbleibenden Miete anderweitig vermietet.
Ich besorgte ihm dann noch ein möbliertes Zimmer. Arbeit hat er selbst gefunden. Leider hatte ich in den Jahren, in denen ich noch Kontakt zu ihm hatte, immer das Gefühl, - er ist heimatlos geblieben -.

Erwähnen möchte ich abschließend noch, dass die Besuche im Gefängnis mit zu den beeindruckendsten und sinnvollsten Erlebnissen meines Lebens zählen. Wieviel namenloses Leid verbirgt sich doch hinter Gefängnismauern!
Als Verbrecher wird man sicherlich nicht geboren; wer weiß, was aus jedem von uns geworden wäre, hätten wir so eine Kindheit, so ein Schicksal zu tragen gehabt.

Elisabeth W e b e r
Alte Bahnhofstr. 29
7253 Renningen

Für Anregung und Kritik bin ich dem Ehepaar Dettweiler sehr zu Dank verbunden.



Dr.Egon v.**Niederhöffer**, München:

Ein Fall von Kriminalisierung eines Jungen durch die eigene Mutter - oder: "Die Mutter als Schicksal" (Felix SCHOTTLAENDER).

Vor Jahren bot Herr Dr.SCHMIDT-SCHERF in Lindau einmal den Fall einer zwangsneurotischen Ehefrau, die - nach Ausweis der Schriften des Ehepaares - die Zwangsneurose ihres Mannes auslebte.
Die Mutter brachte (auf Veranlassung des Sozialamtes) ihren 16-jährigen Sohn in die Erziehungsberatung: Er sei ein Verbrecher, raube ständig Mopeds, verschaffe sich Geld durch Unterschlagung und Erpressung; er bedrohe auch sie selbst, seine eigene Mutter, in ihrem Einzimmer-Wohnraum und drohe Mobiliar zu zerschlagen, was er auch einmal tat, als sie seinem Willen nicht folgte. Sie sei geschieden und mit dem Sohn aus der Tschechoslowakei vor den Russen geflohen. Sie suchten Beide hier politisches Asyl- aber Niemand würde ihnen helfen. In Prag sei sie Kommunalbeamtin gewesen - hier müsse sie als Putzfrau schuften.
Die erste Untersuchung ergab, daß sie den Haß auf ihren Ehemann auf den eigenen Jungen übertrug. Da sie schlecht Deutsch konnte und sich auch gegen Teste sträubte, war mit ihr wenig anzufangen, doch deutete sich hierbei schon ihre negative Beeinflussung des Sohnes an. Deshalb nahm ich mir den Jungen gründlich vor:
Auffallend war die Ähnlichkeit der Schriften: Beide nicht unintelligent, beide psychisch gestört, bei der Mutter hysterische Neigungen (die später in furchtbarer Weise im Amt ausbrachen). Beim Jungen zeigte sich ein starkes Bedürfnis nach einer Dual-Union mit der Mutter, das unter anderem zur Folge hatte, daß alle Versuche, den Jungen in einem Heim unterzubringen, an der Mutter scheiterten. Auffallend war dabei, daß der gemäß neurologischem Befund "haltlose und verführbare" Jungen doch eine gewisse Disziplin aufbringen konnte, indem er einen Lebenslauf in Normschrift schrieb (**Probe 1**), während eine weitere Schriftprobe schon schwere Störungen zeigte (**Probe 2**). Erschütternd sein Schuldbekenntnis (**1**)! Das veranlaßte mich, mit ihm den SZONDI-Test zu machen (leider nur nach der offiziellen Methode, die Amsterdamer Methode kannte ich damals noch nicht genügend). Dabei stellte sich fast ein "reiner Abel" heraus! Ich kann daran zeigen, wie wertvoll der SZONDI-Test zur Ergänzung der Schriftanalyse ist. Es gelang mir, durch Ansprechen des "Abels" in ihm den Jungen lange Zeit zu halten, zumal sich im sexuellen Bereich eine mehr weibliche Struktur zeigte. Erschütternd war der Bedarf an Zärtlichkeit

bzw. die Bereitschaft, diese selber zu spenden (h+!). Auch brachte ich ihn aus dem "Drill-Ich": S--. Es wäre also grundsätzlich möglich gewesen, den Jungen zu retten, indem man die Dual-Union mit der Mutter auflöste, denn diese Dual-Union bewirkte auch die Störungen im Kontaktbereich!

Da zur damaligen Zeit (1972 ff.) die therapeutischen Möglichkeiten der Erziehungsberatung gering waren - heute könnte man die Mutter in eine Mütterberatungsgruppe nehmen und den Jungen psychotherapeutisch behandeln - so entglitt er mir über Ostern: Er stahl wieder ein Moped, wurde von der Polizei gefaßt und nunmehr eingesperrt. Die Mutter beschönigte die Taten des Sohnes noch und führte sich hysterisch auf. Der Junge wurde bestraft, für ein Jahr eingesperrt. Als er wieder herauskam, beging er einen Bankraub (ganz in der Nähe des Polizeipräsidiums!) und wurde dabei erschossen, als er den Polizisten mit einer Kinderpistole bedrohte (die Nähe des Polizeipräsidiums deutete zugleich die Absicht an, bestraft zu werden).

Die letzte Aufklärung des Falles verdanke ich einem Hinweis von Herrn WITTENBERG, der mich an die tschechoslowakische Flüchtlingshilfe in München empfahl, bei der die Mutter angeblich nicht gewesen war: sie wußte nichts von deren Existanz. Dort stellte sich aber heraus, daß sie ein "Wanderfall" war, in den USA, Kanada, England und Österreich sich durchschnorrte und schließlich hier landete. Alle guten Arbeitsstellen, die ihr angeboten wurden, verlor sie wegen der kriminellen Handlungen ihres Sohnes wieder, aber auch wegen ihres eigenen unangepaßten Verhaltens. Sie verstand es in raffinierter Weise, überall Hilfe zu bekommen - gleichzeitig diese Hilfe aber auch zu sabotieren. Der arme Junge war schließlich nicht mehr zu retten - sein Tod war eine Erlösung für ihn! -

Aus der Erziehungsberatung sind viele Fälle von Versagen der Kinder in der Schule bekannt, die aus übermäßigem, von den Eltern introjiziertem Ehrgeiz stammen. Die Kinder verlangen von sich, was sie noch nicht können, geben mit schweren Schuldgefühlen vorzeitig auf werden obendrein noch als "faul" beschimpft.

Dr.Egon von **Niederhöffer**, Ansprengerstr.25/VI, D-7000 München 40.

Schrift des Jungen

Dies was ich getan habe (im allgemein) tut mir sehr leid, manchmal habe ich Gewissensbisse. (1)

Ich bin am 29. Juni 1957 in Prag Geboren. (2)
Ich bin bei meiner Mutter aufgewachsen.
In der Schule habe ich schon immer durchschnittlich
M.t [illegible] Zur Zeit besuche i. 6. d.

Schrift d. Mutter

le v r. 1957 narodil mùj syn Nicola, nemohla
em pracovat protože dítě bylo mimocmì stále
na prùdušku (bronchit) a nemìla jsem tìm svùj
příjem. Otec dítěte mě ale neechtěl dávati peníze

ÜBERFALL U-BAHN· SOLLTNT BOMBE
ch KANN BOMBE PER FUNKAPARAT
ZÜNDEN LEBENSMÜDE?
LSO Kein Alarm GELD HER
larm geben 10 MINUTEN Ich
weg. ODER BOMBE Zünden Ich.
ZETTEL MIR ZURÜCK geben

Nikola Kalcev

ESEN ZETTEL mit Angaben in gebrochenem Deutsch schob Bankräuber Kalcev dem Kassierer
er den Tresen. Bilder: dpa

195		S		P		Sch		C		Σ	Σ	Σ	Ichbilder Ego patterns Le moi
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17. I.	III	±	±	+	−	±	+	0	0	2	3	5	Zwangs-Ich
24. I.	IV	+	+!!	+	−	0	−	0	−	2	−	2	Total-Projekt.
10. II.	V	+	+!	0	−	+	0	−	−!	2	−	2	Total. Introjekt
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10. III													

Angelika Lefnaer, Stuttgart:

Bericht über die 3. DKS-Tagung in Stuttgart

Zum drittenmal veranstaltete die Internationale Gesellschaft für Dynamische und Klinische Schriftpsychologie im bewährten Rahmen des Degerlocher "Waldhotels" vom 21. bis 23. September 1990 eine Fortbildungstagung, zu der sich wieder zahlreiche Teilnehmer aus aller Welt eingefunden hatten. Zwischen ergrauten Häuptern sah man erfreulich viele junge Gesichter des Nachwuchses.

DasThema des Kongresses: "Die Folgen einer mißglückten Kindheit für die Gesellschaft - beratende Vorbeugung oder Spätwarnung durch dynamische und klinische Schriftanalyse ? Was können wir aus unserer Sicht dazu beitragen ? wurde nicht einseitig beleuchtet, sondern aus den wissenschaftlichen Perspektiven sowohl des Psychoanalytikers als auch des Verhaltensbiologen gesehen, überdies soziologisch und natürlich schriftpsychologisch ausgeschöpft und diskutiert.

Schon die beiden Fragezeichen der Themenformulierung deuteten an, daß durch den Zweifel geprüft und erwogen werden sollte, es dem einzelnen Teilnehmer vorbehalten blieb, aus der Fülle der gebotenen Anregungen eigene und ihn weiterführende Erkenntnisse zu ziehen und sich über deren mögliche Anwendung in der Graphologie Gedanken zu machen.

Dr. D e t t w e i l e r , Initiator der 1986 gegründeten D K S , hob in seinen knappen, die Beiträge miteinander verbindenden Worten hervor, wie wichtig der Blick über den Tellerrand, die Offenheit für neue Entwicklungen wäre, die auch in der Graphologie zu neuen Erkenntnissen führen würden. So positiv er die Zukunft der Schriftpsychologie sieht, so nötig wäre es für den einzelnen Graphologen, eine gesteigerte Sensibilisierung zu entfalten, um gerade bei Fehlentwicklungen Hilfe zu leisten. Eine bessere Ausbildung ist erforderlich, um praktisch realisierbare Vorschläge machen zu können und Fehler zu vermeiden.

Am Freitag, dem 1. Kongresstag, bestritt Dr. B ü n t i g das Programm und stellte einer kritischen Zuhörerschaft ausschnittsweise sein breit gefächertes Therapieprogramm von Z I S T vor, einem Zentrum der Selbsterfahrung, psychoenergetischer Analyse, Gestalttherapie und psychosomatischer Initiativen.

Entsprechend dem eigentlichen Tagungsthema und der vorwiegend schriftpsychologischen Teilnehmer hob er das Studium des Ausdrucks einer Person hervor; bei ihm auf der Psychoanalyse des Leibes beruhend, bei den Graphologen vorwiegend in der Bewegungsspur der Schrift sichtbar, und schlug so den Bogen zur Selbsterfahrung des heutigen Menschen, den er aus seiner Sicht trotz hinreichender Anpassung und Funktionstüchtigkeit sinnentleert und im Gegensatz zu anderen Lebewesen als nicht wandelbar beurteilt, dazu mangelhaft ausdifferenziert. Aus seinen Erfahrungen wies er auf das Leiden an Langeweile, Überdruß, Verknorpelung sowie abgestorbene Beziehungen hin und unterstrich die Gefahr des seiner Ansicht nach psychisch bedingten Krebsleidens, einem Leiden an der "Geistlosigkeit", wie er krass formulierte. Doch sollen in den Raum gestellte Kernsätze, wie beispielsweise: "Unsere Haltung dem Leben gegenüber entspricht unserer Körperhaltung" nicht aus dem Zusammenhang gerissen werden, um Mißverständnissen vorzubeugen, da Dr. B ü n t i g sein Gespür für Zeitströmungen mit der humanistischen Psychologie verbindet, die der Entfaltung schöpferischer Kräfte, welche in jedem Menschen angelegt sind, dient und auf ethische Art ihm auf der Sinnsuche und dem Werden zur ganzheitlichen Persönlichkeit wegbegleitend beisteht. Sich davon befreien, so zu sein, wie man gelernt hat zu sein, Zwanghaftigkeit abzuschütteln, wieder unseren Herzschlag zu spüren, ist wesentlich.

Im praktischen Teil führte Dr. B ü n t i g auf die Versuchsebene bioenergetischer Übungen, die eine Besinnung auf physiologische Gegebenheiten bedeutet und sicher von Jedem ganz unterschiedlich empfunden wurde, worin ein Schritt zur teilweisen Selbsterfahrung liegen kann.

Neben Übungen zur Entspannung war ein verbaler Versuch zur genauen äußeren Definition des Gegenübers angesagt (taktvoll versteht sich). Ehrlich vor sich selbst und voreinander zu sein, ist ja die Grundvoraussetzung graphologischer Arbeit, bei der eigene Verdrängungen erkannt werden sollen und damit Projektionen vermeidbar werden. Spannung und Lösung unterscheiden können: Wie wichtig zum Erkennen der Schrift, in der sich Charakterfixierungen ausdrücken.

Er machte darauf aufmerksam, daß es nicht bewiesen ist, ob therapeutische Intervention sich auch in der Handschrift niederschlägt, unterstrich aber, daß Krebs und Handschrift als Untersuchung lohnen würde.

Die eifrig mitgehenden Teilnehmer probierten dann eine genaugenommen unbequeme Fußhaltung aus, in der sowohl Standfestigkeit an sich als auch die Art, wie man sich in der Realität ausbalancieren kann, durchaus einleuchtend wurden. Entgegenkommen, Abwehr und Aggression wurden am Gegenüber in angedeuteter Form pantomimisch geübt, was dem Gruppengefühl förderlich war. Gefühlsausbrüche entsprachen den Spielregeln nicht und wurden vermieden.

Das Abendprogramm gestaltete sich als atmosphärischer Höhepunkt. Das Ehepaar D e t t w e i l e r hatte zu einem kalten Bufett mit Wein der guten Detwyl-Marke eingeladen, und ein visuelles Erlebnis waren die beiden Scherenschnitt-Filme von Lotte R e i n i g e r: "Ein Scherenschnitt entsteht" und das altbekannte Märchen vom "Froschkönig".

Der 2. Tag begann mit einem Vortrag von Professor Dr. H a s s e n s t e i n, der im biologischen Institut der Universität Freiburg tätig ist und assistiert von den ergänzenden Beiträgen seiner Frau in lebendiger Wechselrede das Thema: "Die Folgen gestörter Kindheitsentwicklung bei Menschen- und Tierkindern" einmal nicht aus der Schule Freuds, sondern als Naturwissenschaftler verhaltensbiologisch erläuterte.

Er ging von der Verhaltensentwicklung der Menschen und Tiere aus, die er gliederte in:

Reifen angeborener Bereitschaften
Prägungsähnliche Lernvorgänge
Lernen aus guter oder schlechter Erfahrung
Nachahmen und Übernehmen des Verhaltens Anderer
Verhalten aus Einsicht und Einfühlung.

Wir schließen jedoch nicht vom Tier auf den Menschen; das Verhalten der Tiere kann aber helfen, Menschen und ihre biologischen Notwendigkeiten besser zu verstehen.

Im Rahmen dieses konstruktiven Vortrages wurde der Film über den "Kleinen John" gezeigt, der 1969 gedreht worden ist. Der 17 Monate alte John wurde, als seine Mutter zur Entbindung in die Klinik ging, 9 Tage lang in einem gut beleumundeten Kinderheim untergebracht. Er war ein umgängliches waches Kind, das ein stabiles Verhältnis zu seiner Mutter hatte. Als sie ihn zurückholte, konnte er sie nicht mehr akzeptieren. Der unbewußte Vertrauensverlust hatte eine tiefgreifende Störung verursacht, die sich auch als er wieder zu Hause war, in Abständen von einigen Wochen in Wutausbrüchen,aggressivem Verhalten und Verweigerung der Nahrung bemerkbar machten.

Das unbarmherzig erscheinende Auge der Kamera hatte das sich steigernde Leid des kleinen Versuchsobjektes während der neun Tage festgehalten. Zwar wurde er gut versorgt, aber die Bezugspersonen, denen er sich auf anrührende Art zu nähern versuchte, wechselten ständig. Sie konnten sich ihm zu wenig widmen und er war nicht imstande, sich den anderen lauten und rücksichtslosen Kindern gegenüber durchzusetzen. Die kurzen Besuche des Vaters rissen den Trennungsschmerz täglich aufs neue auf; Elend und Verzweiflung steigerten sich in Aggressionen gegen diesen. Als die Mutter schließlich kam, wandte er sich mit unkindlich erscheinender Härte von ihr ab.

Aufgrund von auch an vielen anderen Kindern gemachten Beobachtungen sind die Reaktionen von Protest, Verzweiflung und Ablehnung typisch und stellen keinen Einzelfall dar. Verschwinden der Mutter und Routinebehandlung vertragen Kleinkinder nicht. Wir fragen uns, ob der kleine John sich von dieser Erfahrung je ganz erholt haben wird und welche Bedeutung sie für ihn und seine Familie haben könnte.

René Spitz hat als erster das Prinzip der Bindung in der Entwicklung und das schreckliche Leiden der Heimkinder, damit die Determiniertheit in der Persönlichkeitsentwicklung erkannt, woraus sich die Wichtigkeit der Initiative, Kinder aus den Heimen herauszuholen, ergibt. Allgemein gültige Voraussetzungen können nicht gemacht werden, da eine günstige genetische Voraussetzung ihren Weg finden wird. Doch kann man von einer Gefährdung, die 60 % beträgt, bei Heimkindern ausgehen. Bei Kindern, die ein emotionales Defizit haben, können sich Sympt-ome nie ganz verlieren. Wichtig sind die sozialpolitischen Konsequenzen, für die sich das Ehepaar Hassenstein einsetzt. Frau Hassenstein stellte das in Baden-Württemberg vorbildliche Mutter-Kind-Programm vor.

Professor Hassenstein erläuterte nun die Ursachen der Aggressivität mit ihrer natürlichen sozialen Exploration sowie der biologischen Grundlage der Aggressivität an sich, die bei Tieren und Menschen dieselben sind, weil zur Erhaltung der Existenz notwendig, wenn auch der Mensch zusätzliche Aggressionen aus Gehorsam und kalter Berechnung freisetzen kann. Dem Kind müssen Grenzen gesetzt werden, um Einordnung in den Sozialbereich zu ermöglichen. Jedes Lebewesen ist abhängig von äußeren und inneren Bedingungen, die für das Verhalten maßgeblich sein werden, was er anhand eines Schemas erklärte. Durch Ermittlung von Funktionsprinzipien kann wissenschaftlich bei der Vielfältigkeit der Verhaltensentwicklung vorgegangen werden.

Lernphase, Mutter-Kind-Beziehung ab zwei Monaten sind mit zwei Jahren abgeschlossen. Vom zweiten bis fünften Jahr erkundet das Kind, wiederholt auffällige Wahrnehmungen und immer wieder ist die Notwendigkeit des reagierenden Erwachsenen oder älteren Kindes wesentlich. Wenn nun ein Bereich durch Angst unterdrückt wird, wir sprechen hier vom Höchstwertdurchlaß, hat ein Kind, das sich nicht geborgen fühlt, einen erhöhten Angstpegel, womit die persönliche Entwicklung unterdrückt wird.

Noch zwei Filme wurden vorgeführt: Bei gleicher Ausgangsbasis der Elternlosigkeit wurden zwei Kleinkinder beobachtet. Das eine verwelkte und verfiel im Heim, das andere, in eine Familie aufgenommen, gedieh. René Spitz filmte Kinder, die kurzen Zugang zu ihren strafgefangenen Müttern hatten, sich verhältnismäßig entwickelten, die Nur-Heimkinder verkümmerten.

Nachmittags führte Dr. Dettweiler in den anschaulichen Bereich: "Kinder sehen ihre Familie als Tiere" ein, was gerade für Graphologen, die sich mit dem schwierigen Gebiet der Kinderhandschriften befassen, aufschlußreich war, weil sie in den Zeichnungen Familiensituationen offenbarten, aus denen sich verhältnismäßig leicht erkennen ließ, wo eine Familienbeziehung gestört, wo sie als intakt bezeichnet werden konnte.

Der Film "Die tanzenden Hände" zeigte auf reizvolle Art, wie sich die Verbindung zwischen Musik, zeichnerischer Darstellung und Tanz als rythmisch lösend und schöpferische Kräfte befreiend für gestörte Jugendliche wirksam erweisen kann.

Im Abendprogramm spielte das Gmündener Schattentrio "Die Regentrude", ein Kunstmärchen von Theodor Storm mit aktueller Beziehung zur Gegenwart. Die schlafende Regentrude, das Unbewußte mit seinen lebensspendenden Möglichkeiten, soll aufgeweckt werden, um nicht der gefühlsmäßigen Dürre ausgeliefert zu sein. Die seltene Verbindung von Schatten und meditativem Spiel sowie die Lyrik des Jazz hat dem Gmündener Schattentrio zur internationalen Anerkennung verholfen.

Am Sonntag Morgen hielt Dr.med. Professor K u t t e r von der Universität Frankfurt a.Main, vielen Teilnehmer der ersten DKS in guter Erinnerung, als Psychoanalytiker ein Referat über "Die Grundlagen der seelischen Fehlentwicklung in der heutigen Zeit", die er nach Ursache und Wirkung bei gleichzeitiger Aufgeschlossenheit für die anderen hermeneutischen Wissenschaften und naturwissenschaftlich orientiert, mit Vorsicht untersuchte.

Beginnend mit den Worten Jaspers', der den Menschen in einem Zeitalter der Technik und von Apparaten beherrscht erachtet, bieten sich diesen Menschen als Hilfe die Haltung des Selbstseins, der Souveränität, Bildung, Solidarität und des Wissen-Wollens an.

In der Angst, der Gefühlsleere, veränderten Einstellung zur Sexualität wie der Aggressivität und vermehrten Selbstbezogenheit erblickt er den äußeren Niederschlag der Fehlentwicklung, wie er sie an Einzelfällen auf der Couch beobachtet hat. Da keine statistische Absicherung vorliegt, warnt er vor Verallgemeinerungen, nimmt aber die gewonnenen Daten ernst.

Seine Methode ist 1. die Analyse am Einzelfall, 2. die auf die Gesellschaft anwendbare Kulturtheorie. Beides bedarf immer wieder einer Überprüfung, da besonders bei Informationen über gesellschaftliche Prozesse Vorsicht geboten ist. Aus vielen Einzelanalysen sind aber Rückschlüsse auf die Gesellschaft möglich, und zwar im Austausch mit anderen Wissenschaften. Nicht immer im eigenen Lager bleiben, ist wesentlich.

Seit 1974 leitet er Selbsterfahrungsgruppen mit jeweils 10 Studenten. Über den Weg der freien Assoziation werden in der Zeit ablaufende unbewußte Prozesse wie in einem Spiegel sichtbar. In kleinen Gruppen gewinnt man auf diese Weise aufschlußreiche Informationen.

Als typische Symptome für die heutige Zeit führte er an:

Die erhöhte Angst,
die Gefühlsleere, dadurch
bedingte Beziehungsstörungen,
eine reduzierte Sexualität,
ungelöste Aggressivität und
gesteigerten Narzißmus.

Angst gliedert sich in die reale Gefahr, die verstärkt in den Selbsterfahrungsgruppen zum Ausdruck kommt. Steckt in der real begründeten eine eingebildete Angst oder ist es umgekehrt ?
Neurotische Ängste sind nach Freud ein Signal vor einer Gefahr. Hier muß eine exakte Diagnose gestellt werden. Hauptursache sind die Angst vor körperlicher und seelischer Verletzung, vor Strafe oder Verfolgung, Trennung oder Verlust auch von Werten und Idealen, wodurch Verunsicherungen entstehen. Wieweit sind die realen Ängste nur unbewußte Prozesse und wieweit beeinflussen letztere die Wahrnehmung ? Wie differieren die Selbstbilder in den einzelnen Ländern?

Was die Gefühlsebene anbelangt, so befindet sich der Mensch nach Mitscherlich auf dem Weg zur vaterlosen Gesellschaft. Der Vater fehlt zumeist in der Familie. Die im Beruf erforderliche Versachlichung, die hier adäquat ist, wird im Familienleben inadäquat und erfordert eine innere Umstellung, die der für seine Arbeit gewappnete, Reich spricht vom"Charakterpanzer",was der zu Zwangsneurosen und psychosomatischen Erkrankungen Tendierende nicht nachvollziehen kann.
Als Hilfe bietet sich mehr die Gestalttherapie als die Psychoanalyse an, in der das Gefühl zu kurz kommen kann.

Hinsichtlich der heute perfektionistischen Sexualität fehlt die seelische Tiefe. Brüche aus der Kindheit zeigen sich in der Intimität besonders. Eine gestörte Sexualität kann die Folge sein, und der Weg zu einem angemessenen Verhalten ist lang.

Aggressivität ist einerseit triebbedingt, andererseits eine Folge von Traumatisierungen durch zusätzliche Schäden wie Mißbrauch und Inzest. Der Analytiker hat gelernt, die Wirklichkeit zu beachten, da die reale Inzestsituation vielfach

nicht registriert wurde. Wie Alice Miller dies vorrangig in ihren Büchern behandelt, kann Schädigung durch die Eltern nicht übersehen werden.

Gesteigerte Selbstbezogenheit, verursacht durch eine narzißtische Persönlichkeitsstörung, erzeugt auf der einen Seite Größenphantasien, auf der anderen Seite Minderwertigkeitsgefühle. Chr. Lash spricht vom Zeitalter des Narzißmus. Bei Einkalkulierung der Fehlermöglichkeiten stimmen diese Befunde in den einzelnen Ländern überein. Gezeigerte Selbstbezogenheit ist das Ergebnis von Schutzmechanismen, die man den Menschen kaum nehmen kann, daher ist hier weniger eine Analyse geboten, die sich schädlich auswirken könnte.

In der Aggression ist es wichtig, sie auf gekonnte Weise zu erlernen, nicht Feindbilder aufzubauen und gegen destruktive Impulse anzugehen, den Suizid auf Raten. Auch hier erweist sich die Gestalttherapie als nützlich, sowie Selbsterfahrungsgruppen als Vorbeugung und zum Erlernen von Bewältigungsstrategien. Es geht immer um das Erkennen der Ansätze.

Die Diskussionsteilnehmer stellten sich diesem Vortrag aus ihrer Sicht. Am Dialog mit der FDP Politikerin, Frau Ingrid W a l z , die Mitglied des Bundestages ist, wurde merklich, wie sich Begriffsbildungen von Analytiker und Politikerin unterscheiden können, einen gemeinsamen Konsens zu finden aber möglich ist. Man einigte sich auf das Fehlen von Vorbildern, auf die unbefriedigend lassende Konsumgesellschaft, die offenbar zur seelischen Fehlentwicklung und Gemütsarmut beiträgt.

In einer zeitlich sehr begrenzten Diskussion müssen viele Fragen offen bleiben und man hätte sich Wortmeldungen aus Canada, Israel, Schweden oder der Schweiz gewünscht, um besser über den Tellerrand schauen zu können.

Nach der Mittagspause schilderte Frau W e b e r , Diplomgraphologin und Betriebswirtschaftlerin, den Fall eines knapp 20-jährigen, suizidgefährdeten Strafgefangenen, den sie auf Veranlassung des Gefängnisdirektors betreut und in seiner Verzweiflung über eine geraume Zeit beigestanden hat. Als Sohn einer Prostituierten war er von katholischen Nonnen erzogen worden, als schwieriges Kind von Heim zu Heim gewandert. Er hatte das Malerhandwerk erlernt,

war aber eines geringfügigen Rauschgiftdeliktes wegen zu 1 1/2 Jahren Haft verurteilt worden und konnte diesen Schock psychisch nicht verkraften. Seine Schrift war mädchenhaft weich, unauffällig angepaßt und sich unterordnend, unfähig seine Aggressionen auszuleben. Die eigentliche Spaltungstendenz wurde sichtbar, wenn man die von ihm gemalten Bilder mit seiner Schrift verglich. In diesen Bildern, die zwar auf recht manieristische aber gleichzeitig gestaltungsfähige und gleichzeitig künstlerisch begabte Weise gemalt waren, mit auffallendem Symbolgehalt, offenbarte er sich als Opfer, ausgeliefert einer Welt voller bedrohlicher Stacheln, Spitzen und Kreuzeszeichen, der Einsamkeit und Verlassenheit preisgegeben. Eine mißglückte Kindheit stellte sich als Ausgeschlossenheit von der Gesellschaft dar. Kein Einzelfall.

Im Anschluß zeigte Dr. Dettweiler Unterschriften bekannter Politiker, Wirtschaftler und noch regierender Könige. In den Kommentaren wurden mehr die Schwächen und ihre möglichen Folgen als auch vorhandene Stärken herausgestellt. Frau Walz sprach vom großen Streß, dem die Politiker ausgesetzt sind.

Der letzte Nachmittag war zwei Tagungsteilnehmern aus dem Ausland reserviert.

Frau Michal Naftali aus Israel, Tochter des allseits bekannten und geschätzten Dr.med. Arie Naftali, hielt einen informativen und im Analyse-Ansatz für den Graphologen bereichernden Vortrag.

Ihrem in diesem Jahr verstorbenen Vater galt ein stilles Gedenken.

Frau Naftali, die nach dem Studium in seine schriftpsychologischen Fußstapfen trat, hat die Bedürfnistheorie von A. Maslow auf die Graphologie übertragen und bewies an praktischen Schriftbeispielen und Lebensläufen die Brauchbarkeit ihrer Anwendung in Beratung und betrieblichen Auswahl.

Die Bedürfnisstufen des Menschen, die keinerleit Werturteil beinhalten, gliedern sich von unten nach oben:

Basic-Physiological (grundlegende physiologische Notwendigkeiten)
Safety (Sicherheit)
Belongingness (Zugehörigkeit, Liebe)
Esteem (Wertschätzung, Anerkennung)
Self-Actualisation (Selbstverwirklichung)

und brauchen hier nicht näher erläutert zu werden.

Die Persönlichkeit ist nach Maslow eine Ganzheit und befindet sich im Prozeß der Änderung, kann ihr Potential verwirklichen, indem sie die Angst vor dem Unbekannten überwindet. Analog dazu ist die Schrift repräsentativ für eine Lebensperiode und ändert sich in den einzelnen Phasen. Jeder ist kreativ geboren, verliert aber durch die gesellschaftliche Prägung diese ursprünglichen Kräfte und steht im fortwährenden Prozeß der Befriedigung seiner Bedürfnisse. Da er sich im Schreibakt genau wie im Leben verhält, lassen sich Rückschlüsse auf seine jeweilige Bedürfnisstufe anhand von zu ermittelnden graphischen Syndromen ziehen, die typisch sind für jedes Stadium und ermöglichen so eine gezielte Beratung, z.B. bei einem geplanten Berufswechsel oder einschneidenden Änderungen der persönlichen Verhältnisse. Entscheidend ist immer das Schwergewicht, denn jeder Mensch hat verschiedene Schriften.

Ein hohes Niveau in allen Lebensphasen wird der 5. Stufe entsprechen, in der Schrift in einer besonders guten Balance der Merkmale zum Ausdruck kommen, während bei einem Fehlen dieser Balance Stufe 1 mit ihren starken Abhängigkeiten sichtbar wird. So sehen wir inGoethes Schrift Stufe 1 und 5 gleichzeitig: Brillianz und Abhängigkeit.

Last not least berichtete HerrFelix K l e i n aus den USA über seine Erfahrungen mit der dortigen Graphologie, vermittelte Details seiner Arbeitsweise und sorgte für das graphologische Aha-Erlebnis, indem er aus seinem reichen Fundus an Schriften diejenigen von z.T. Schwerstkriminellen mit Nicht-Kriminellen mischte und die Teilnehmer vor die schwierige Aufgabe der richtigen Zuordnung stellte. Sicher hätte es einer gründlichen Schriftanalyse zur annähernd richtigen Aussage bedürft, da im Wesentlichen die neurotischeren Schriften auch die von Kriminellen waren. Doch stieß man hier auf Grenzen.

Es bleibt nach dieser gehaltvollen Tagung nur zu sagen, daß wir hoffen, in 2 Jahren wieder Impulse für eine weiterführende Arbeit zu empfangen, wofür Dr.Dettweiler bereits an einem neuen attraktiven Thema arbeitet.

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Perceptual and Motor Skills, 1973, 36, 703-706. © Perceptual and Motor Skills 1973

ACCURACY OF MATCHING TAT AND GRAPHOLOGICAL PERSONALITY PROFILES

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Summary.—85 students matched 10 *Ss* for personality descriptions independently derived from analyses by a TAT specialist and a professional graphologist. Two sets of material were employed, one obtained from 5 male *Ss* and the other obtained from 5 female *Ss*. Chi-square tests indicated that the judges were able to match the personality descriptions ($p = .001$) for both sets. While the results demonstrate nothing about the validity of the two approaches, they support the conclusion that under suitable conditions the TAT and graphology can yield consistent personality profiles.

One of the persistent problems in personality research is the degree of congruence between different approaches, either to the measurement of personality variables or their evaluation by holistic methods. The results of personality research are determined by the specificity of the measuring or evaluative techniques and cannot legitimately be generalized by reason of this very specificity. The present study attempted to discover the amount of consistency between personality descriptions based on two commonly employed techniques—TAT and graphology—both of which have considerable validation literature.

Although the TAT validity research contains contradictions, most of the evidence is favorable, particularly when methods of analysis and validity criteria are adequate (Harrison, 1965). The TAT, however, is not a unitary, standardized test but consists of a variety of techniques for scoring or interpretation. "TAT validity can be discussed meaningfully only when defined operationally in terms of a particular interpreter using particular evaluative techniques with a particular population in a particular design against specific criteria" (Harrison, 1965, pp. 592-593).

The situation is similar regarding graphology where validity is a function of the graphological method and the skill of the individual interpreter as well as the reliability and adequacy of the validity criterion. Even conclusions about the value of graphology depend on the particular review, but the most comprehensive reviews of early studies (Allport & Vernon, 1933) and of more recent work (Fluckiger, Tripp, & Weinberg, 1961) are for the most part favorable to handwriting as an index to personality.

If the TAT and graphology possess some degree of validity and have some areas of information in common, they might be expected to yield consistent personality profiles. This was the hypothesis on which the present research was

based. Secord (1949) in a study which served as the immediate impetus for the present investigation (LoMonaco, 1972) had college students match handwriting samples with unanalyzed TAT stories produced by the same *S*s. The results turned out negatively. Secord suggested that the unfavorable findings could be explained by the many inherent difficulties in the matching method. More probably the negative results could be attributed to the fact that the students were untrained in either graphology or TAT interpretation. The current study required students match TAT and graphological personality descriptions, but in both instances the descriptions were written by specialists.

METHOD

Subjects

*S*s whose personalities were studied were 5 males and 5 females of diverse ages, marital status, and education. They were for the most part young and college educated. The judges were 85 in number, 39 graduate students and 46 undergraduates.

Procedure

The 13-card TAT was administered to *S*s by the investigator (TL), and the protocols were then interpreted by a TAT specialist (RH). The latter drew up a personality sketch for each *S* based on his TAT stories. The profile took into consideration four variables: intellect, affect, traits, adjustment and diagnosis. *S*s were required to submit a handwriting sample of neutral content which was then analyzed by a professional graphologist (FK). He was asked to draw up a personality sketch from the handwriting samples, focusing on the same personality dimensions. Both the TAT specialist and the graphologist did their analyses independently without any contact with each other or with *S*s.

The problem of homogeneity and heterogeneity of one's sample of *S*s is a crucial one in a matching investigation, since an extremely homogeneous sample may make the matching task too difficult while an extremely heterogeneous sample may make the task too easy. Random selection of *S*s is the solution of choice. This solution proved to be infeasible because the experimental task required *S*s to donate a good deal of their time, and it was difficult to persuade a sufficient number of volunteers to cooperate. The investigator therefore drew upon her circle of friends, family, and acquaintances for *S*s. In this way it was possible to select a sample that was not extremely skewed in either direction on the homogeneity-heterogeneity scale.

Two sets of five TAT profiles and corresponding graphological analyses were assembled. Set I was made up exclusively of males, and Set II was made up exclusively of females. The procedure was intended to control for the possibility that the judges might be able to distinguish between *S*s solely on sex differences.

The matching task consisted of two 5:5 sets. This design was decided upon on the basis of how much material the judges could handle. A set larger than 5:5 appeared to be too unwieldy. In order to settle the issue of whether a 5:5 set could be handled without a great deal of discomfort on the part of the judges, a small pilot study was done with several judges who were not included in the study proper. The judges were able to handle the task successfully, although there were some complaints about the length of time required to complete the assignment.

The judges were undergraduate psychology majors and graduate students in psychology. An attempt was made to distribute materials from Set I to one-half of each participating class and materials from Set II to the other half. Thus there were four groups of judges: (1) undergraduates matching protocols from Set I, (2) undergraduates matching protocols from Set II, (3) graduate students matching protocols from Set I, and (4) graduate students matching protocols from Set II. It was expected that random and approximately equal-sized groups would be formed. Twenty-one graduate students and 24 undergraduate students served as judges for Set I, and 18 graduate students and 22 undergraduate students served as judges for Set II.

The judges were asked to match the TAT profile, each denoted by a letter, and the graphological analysis, each denoted by a Roman numeral, which referred to the same *S*. The two sets of analyses were labeled in scrambled order. Matches were made without any possibility of contaminating information between the two sets of profiles. The judges were told that, if they matched all five pairs of writeups correctly, they would be awarded a five dollar bonus. The bonus was used to motivate the judges to perform the task conscientiously, since the task was somewhat tedious.

Results and Discussion

A chi-square test was carried out to determine if matching of personality profiles derived from the TAT and from graphology was performed beyond chance level of success. This was done for both the data from Set I and the data from Set II. The data obtained from graduate and undergraduate judges were pooled for the χ^2 test. The observed frequencies of correct matches were 19, 28, 19, 26, and 16 where 9 was the number of correct matches expected by chance ($N = 45$). The observed frequencies for Set II were 17, 11, 16, 10, and 10 where 8 was the number of correct matches expected by chance ($N = 40$). For Set I χ^2 was significant ($\chi^2 = 99$, $df = 4$, $p < .001$) and also for Set II ($\chi^2 = 20.2$, $df = 4$, $p < .001$). Hence, there was only one chance in 1000 that the results were obtained by the operation of chance factors alone.

The mean number of correct matches for Set I was compared with the mean number of correct matches for Set II, combining the data for graduate and undergraduate judges. The results were not statistically significant ($t = .61$,

$df = 83$), indicating that the results for both sets were comparable. Also, the mean number of correct matches was compared for graduate and undergraduate judges. This was done for the data from both sets. The results indicated that the graduate judges made more accurate judgments than the undergraduate judges used in Set I (protocols for men; $t = 3.57$, $df = 43$, $p < .001$). The results of the t test comparing the accuracy of the graduate and undergraduate judges used in Set II (protocols for women) indicated that there was no significant difference between their performances ($t = .03$, $df = 38$).

These positive results and the lack of success in the Secord study can most plausibly be explained in terms of the qualifications of the assessors of stories and script. In the one case, untrained college students were exposed to a matching task that they could not reasonably be expected to handle successfully, since they did not have the requisite knowledge of the two techniques. In the present study pains were taken in the choice of the two specialists who participated in the research. Both had many years of professional experience in their disciplines. The TAT specialist had contributed frequently to the TAT literature, while the graphologist at the time of the study was national president of the American Association of Handwriting Analysts.

One barrier to successful matching present in the current investigation was that each technique sometimes yielded personality information for which there was no coverage in the other. Another difficulty for the judges was that the two sets of descriptions were not strictly comparable in form. The TAT writeups followed the pattern of separate identified paragraphs for intellect, affect, traits, adjustment and diagnosis. The graphologist found this format uncongenial and did not follow it, although a common structured format had been a part of the original plan. Finally, although the two approaches yielded significant congruence, this finding does not necessarily validate either the TAT or graphology, since there is no assurance that there was not considerable error in the commonality. However, the predominantly favorable validity literature for both approaches makes this contingency unlikely.

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Accepted January 22, 1973.

Thomas F Hopkins
I am twenty seven years old,
Male.
Five feet ten and one-half inches,
and one-hundred and seventy-five pounds.

I.

In my opinion, the greatest innovation in the development of mankind was the establishment in the ancient Greek world of a tradition of intellectual inquiry. Earlier cultures from pre-historic onwards clearly indicate that individual men exercised this mode of interacting with life, but the Greeks formally established this behavior as a value in their culture. This tradition of intellectual inquiry has had a tremendous impact upon man's cultural evolution. Man's interaction with his environment displays the clearest indication of the effect of the inductive-deductive approach upon civilization through the history of technological progress. [illegible] has very strongly affected much of man's [illegible] other. The social sciences, [illegible] are now feeling the influence of the [illegible] approach to problem-solving. The greatest problem [illegible] man are those involving [illegible] often Socrates gave philosophy an ethical [illegible] as opposed to the "natural world" [illegible] pre-Socratics. The ultimate test of [illegible] be to the extent to which it is instrumental in aiding [illegible] resolve the conflict within [illegible] and between

Mr. A T T

Intellect	The stories are original, quite succinct with no waste of words, reflect a superior vocabulary level, and there is one reference to a high quality play. Despite all this, there are a couple of misspellings. He is of superior intelligence, probably above 130 IQ, has a sharp analytical mind, and is well educated. While there is perceptual and ideational originality, there was no indication of marked esthetic qualities.
Affect	Mr. A has little warmth or real affection for people. Narrative characters display a lack of relativeness and are not particularly likeable. Sometimes they are unpleasant; at other times merely neutral. He is not very people-involved and is emotionally isolated. Mr. A is tightly controlled with an underlying vein of hostility. He has a cold, rather cynical outlook on the world with more than the usual amount of aggression which may find expression in the form of being critical or irritable.
Traits, other characteristics	The uniqueness of the stories suggests that he is independent-minded and idiosyncratic. He is nevertheless not settled in his views; he is trying to find himself and work out values he can live with. He is skeptical and often questions whatever may be presented to him. On the surface, he may be cooperative,but there is an underlying resistance. Thus for the blank card, for which he was supposed to imagine a picture, his response was: "The card is blank & ∴ the story is blank." He is not putting himself out more than he has to. He is not a generous or giving person. He is also impatient with details. His approach is usually lean, hard, masculine, and unsentimental.
Adjustment	The parent-child area is neglected; perhaps he was not close to his parents. Stories about man-woman relations show a clear heterosexual orientation with men being in the ascendency. There are suggestions that he may have problems in his relations with women. At the same time he fantasizes about a peaceful, rewarding marriage. The imports or morals of the stories are usually negative. There are a number of indications that he has unresolved conflicts. From this inference, together with the evidence of coldness and hostility, he must be judged as somewhat maladjusted though not severely so. Although his brightness and ambitiousness may allow him to present a socially acceptable facade, basically he is a person who wears a concealed armor to protect himself and fend off intimacy with others.

I.

The intelligence of this writer is above average in the range of 65-70%. However, there are emotional difficulties which are preventing him from making full use of it. The most outstanding way in which this will manifest itself will be in the area of judging realistically. The danger also exists of getting too much involved in details. He is the type of person to get very much "attached" to a subject because he originally decided to go into it.

As to the emotional difficulties, the depth of the problem starts with the relationship to the mother. This, in turn, creates a problem with the relationship to the female sex in general. As a result of this problem he will have insufficient emotional release and there will be a tendency of overcompensation in other areas. It will also direct his strongest efforts into realms that seem to be unrealistic for him. His willpower is quite strong and therefor he will be able to overcome difficulties of a lighter nature by substituting with strong efforts.

He is not ready to face the future headon. He rather shows a hesitency which really goes byond the expression of introversion. His interests are not in the practical area. He will be much more likely to establish a place in the intellectual world, possibly trying so hard for it that he may even overshoot the expected hight he could reach. He should not be termed as immature because the level of maturity he can reach entirely depends on his ability to solve his emotional imbalance.

Antonio Aroma
age - 59 years
Sex - Male
Height 5' 3"
Weight 167
Handedness - Right

II

Radio is the best invention - because I can hear my favorite sports news aka singer.

I wanted to know how those little tubes could bring all this entertainment and now the television. I remember one time how the police would teletype the bad characters now I see all the belley dancers how great it to be alive and enjoy all this greatness

Mr. B TAT

Intellect	This collection of wild and incredible stories full of crime, violence, improbabilities, and illogic must come from a man of rather idiosyncratic mentality--a "character." While he shows some imagination, the originality is poor in quality, and the intelligence is not better than average. He is not well educated, though he puts stock in education as a way of getting ahead in the world. From the milieus of stories, social class would not seem to be higher than lower middle class.
Affect	The excessive amount of narrative violence implies hostility, though it is interesting that the would-be perpetrators of violence are always restrained by some one more in control. Some of his aggression may be fantasy rather than acting out. He is impulsive, emotional, and probably irascible. Mr. B seems never to have grown up emotionally or for that matter intellectually; while worldly, he manifests a rather simplistic, unsophisticated outlook.
Traits, other characteristics	His great concern is with acquiring money and material success. His achievement need has not been too well satisfied and has become a preoccupation. He is unrealistically optimistic about schemes for making money. One story suggests a passion for gambling. In the stories crime does not pay, yet at the same time crime fascinates him; how much is fantasy and how much is reality is hard to say. His characters have little or no conscience, and it is likely that he has few scruples and may be irresponsible. He is selfish and ungenuine, giving only lip service to conventional mores.
Adjustment	In the sexual area, he would appear to be a sensuous man with a history of affairs and infidelities. Women are manipulated or used, and there is no real feeling of affection. The same is true of other human relations, such as those involving parents and children. The world to Mr. B is a tough place, and one has to be tough and even unethical to cope with it. There is a lack of persistence when there are obstacles or frustrations. The basic attitudes expressed in the stories indicate that he has not evolved a mature philosophy or set of values. The combination of such traits as egocentricity, impulsiveness, lack of social feeling, and antisocial impulses points to a character disorder, probably of the sociopathic type.

II.

The intelligence of this man is below average and it must be regarded in the range of 35-40%. He is not aware of this. He feels that he is outstanding in many areas and there are fields of practical endeavor where he will perform quite satisfactorily. He is conscious of the fact that his education is insufficient. His reaction toward others is one of a defensive nature. He can also be aggressive in order to avoid to be on the defensive continuously. He does show signs of mental abberations and the tendency would be toward schizophrenia. His emotional release is uneven and as a rule he is unpredictable. He seems to have an intuitive understanding of things for which he was not trained. There strong indications for body deficiencies, creating anxiety and a fear of death. He must be regarded as insecure. Because of all the problems, he relates strongly to the past in areas that are unrelated to future decisions. His emotional maturity did not exceed the age of puberty.

Sex - Male
Age - 29
Height - 6'1"
Weight - 180
Handedness - Left
Signature - Nicholas C. Zoras

III.

The greatest discovery was that of the telegraph. The telegraph which is the father of the sophisticated machine which we call today the telephone.

I feel this was the greatest discovery because it was a link between two people and by forcing two people to talk or communicate it will bring a better understanding and maybe eventually a better world to live in. A world where truth and understanding may overcome and squash hatreds and prejudices - one to another

Mr. C

TAT

Intellect	The stories are compact, concise, and well-organized. They also show imagination and more than an average amount of originality. Summary impression is that Mr. C is an educated man of superior intelligence.
Affect	The feelings and emotions in the stories are almost all unpleasant (unhappiness, hurt, fear, shame, anguish, boredom, and emptiness). While he is not a contented person neither is he overwhelmed by depression, and he continues to conform to social expectation. There is a lack of warmth and real friendliness and in their place a feeling of emptiness and considerable hostility which expresses itself by his being critical and impatient.
Traits, other characteristics	Scant attention is paid to parent-child relations. What little he contributes suggests parental domination and reactive rebellion on his part. Psychosexuality, in contrast, is an area of greater concern with several stories about husbands and wives. In marriage he is the dominant partner. While he has a clear heterosexual orientation, there is suggestive evidence that all is not well in this area. Thus one story deals with impotence. He is psychologically masculine but feels he has to constantly prove his virility. He may feel entrapped in the cocoon of domestic life and the day-to-day routine of work. He daydreams of escape but will not because of the strong hold of convention. Characterologically he is dominant and forceful, realistic and pragmatic, manifests some decisiveness and strength despite the underlying problem of coming to terms with his world. Mr. C has need for achievement, yet questions the value of the ends sought. Despite one story with a humorous twist, he moralizes and philosophizes a lot in the interpretations and is basically serious and even meditative.
Adjustment	Fundamentally Mr. C is a somewhat disillusioned pessimist. Life is hard, imperfect, even tragic. There is fear of failure, and he is in conflict. He does not find his life satisfying and fulfilling, and although he may present the appearance of normal adaptation on the surface, in actuality he is maladjusted and insecure. He nevertheless continues the daily struggle.

The intelligence of this man is slightly above average. The range is between 50-55% and there are indications that he is able to use his intelligence productively. The application of his intelligence is limited by two factors. 1.) The lack of sufficient willpower. 2.) He is getting too much absorbed in secondary subjects. Clear indications point to an interest in intellectual subjects, even to the extent of being unrealistic in comparison to the amount of intelligence he has. On the other hand he is not the type to go overboard anyway and this will result in a process of compromise. The ability to compromise, at least in this area, is probably the most positive quality in this writing.

This is a person with strong emotions. However, there are indications of a difficulty in the sexual area. A latent homosexuality, not too strong, does influence him in his relationship to the opposite sex. The basis can be found in the amount of feminine qualities, resulting in an unresolved mother image.

He will be functioning in most areas well with the exception of his relationship to the opposite sex. He will have difficulties in establishing a "permanency" in such a relationship.

Charles Milisenda
Age - 58
Male
Height 5'2"
Weight 135 lbs
Right Handed

IV.

I invented the Photo Stat machine it makes wonderfull pictures - better than a Zero of machine.
The best invention I like is the Photo Stat machine it brings the picture bright and clear, everyone wants to look inside the Close Box door, but it Cant not be open because the paper inside will be exposed, that reason why. I have to make up my own Chemicals at least ten gallons at a time to be ready in case of a rush.

IV.

Mr. D TAT

Intellect	Mr. D is an uneducated man of average or perhaps less than average mental ability. On a verbal IQ test he might score low average, but this could be a reflection of his lack of education and relatively low socio-economic status. He does have a lively imagination, and his plot constructions are to say the least original. The originality is often poor in form and affected by peculiarities in his rather unique personality.
Affect	There is a gay tone to many of the stories and also a number of unrealistically happy endings. At the same time there are also other stories containing anger, sadness, and crying by both men and women. All characters are emotionally expressive as he is. Mr. D is excitable, impulsive, volatile, and labile, changing his ideas and feelings rapidly from one time to another.
Traits, other characteristics	His stories about parents and children mostly mirror his values which may be the values of his culture. Children owe obedience and respect to their parents and even though there may be family friction there is also family loyalty, and children should strive to advance their status by education and hard work. College education is an open sesame to success. The relations between the sexes concern him much more and show romantic fantasies about love in contrast to the reality of his unhappy marriage. Despite talk of ideal love he is more a sensuous and hedonistic man than a person capable of deep attachment. He is extroverted and socially dependent for approval, may be expansive and exhibitionistic as outlets for his vanity. Although shallow he may present a social facade of sentimentality. Some humor of a childish and stereotyped nature was evident in one story.
Adjustment	Even though he is not deeply disturbed Mr. D has a flawed and limited character structure structure. He is materialistic and not highly scrupulous and operates usually from self-interest, although in one exceptional story the hero is altruistic. Above all he is emotionally immature and rather simple-minded, even naive; his characters do not face up to problems realistically but resort to magical resolutions. His stories portray more of his wishful fantasies than his real life.

This is a man of slightly below average intelligence. The range is 40-45%. He could have made more use of his intelligence. The indications in his handwriting are that he did not have a chance. He is able to function in other areas although his lack of selfconfidence is constantly holding him back. He bolsters himself up and consequently he is liable to make unrealistic claims of achievements. In order to have a continuous "upholding" of his confidence he is looking for an audience. He has to find people that will listen to him. The writer has a tendency to look back to the past.

This is not a very sensuous person. He can enjoy simple things. He is likely to look for a better world for the ones to come after him. He is proud of his name and what it represents. He is not too clear what he wants or what he wants to achieve. It is always the lack of sufficient training that is holding him back. He is capable of holding his own. He has found a pattern of life that is not really satisfactory to him but which allows him to live a life of at least partial contentment. His relationship to his parents was an uneven one with the emphasis on the mother. The feminine tendencies in this writing are strong.

Donald A. Levy 5'7¼"
Age 19 Sex: Male 150 lbs V
Right-handed

Man, in his seemingly unending quest for peace, happiness, prosperity, and the better mousetrap, has discovered, or invented, war.

With increasing technology, man has been able to wage war incredibly more efficiently than he ever could before. And therefore made his invention a tool for the progress of mankind.

Everything man has ever done, no matter how irrational, has always been functional. The problem lies somewhere here: man has always prided himself on his sense of morality. He is therefore too moral to allow famine and pestilence to desolate the earth. He [illegible] to do it without feeling [illegible]

[illegible] he is no longer a man. He [illegible] not only his nights [illegible] but the feeling and [illegible] for his fellow man. And [illegible]

IV.

Mr. E

TAT

Intellect	The narratives are cryptic, quasi-poetic, and show a good deal of imagination and originality. Mr.E possesses superior intelligence and is educated. Considerable esthetic sensitivity, particularly along literary lines, is reflected. He did not relate ordinary stories with plot developments but instead literary cameos and mood pictures. There was a great deal of preoccupation with physical settings and natural elements. He is an intellectualizer but one whose intellectualizing is suffused with feelings.
Affect	Unpleasant emotional states like anger, grief, fear, anguish, and depression predominated. There were no really happy people in the stories. He too is a depressed individual who finds life empty. There are suggestions of emotional deprivation in his family life, especially from his father, and a need for warm and affectionate relations in general which, because of his egocentricity, he would be incapable of reciprocating.
Traits, other characteristics	He tries to create esthetic effects to impress the reader. He is a narcissistic poseur who is introspective and given to psychological analysis. Mr. E shows resentment of convention and the status quo, is irreligious, and may be a campus rebel or at least sympathetic to radical dissent. He craves excitement and novel experience. A thinker rather than a doer, he may be ineffectual in action and impractical. There is a streak of mysticism in him.
Adjustment	There was very little on the parent-child theme. One may surmise that there was a lack of closeness; from minimal cues a generation gap is suspected. Psychosexuality is another problem area; there is not a single satisfying heterosexual relation. Vanity rather than empathy on his part dominate these relationships. The main moral of his stories is that life is a drag. He himself is maladjusted and alienated, at peace with neither himself nor the world. He is complicated, conflicted, hostile, critical, and cynical. Mr. E is a weak person whose characteristic mode of dealing with difficulties is to run away, to break off relationships, to escape. it is hard for him to stick with anything and see things through to a successful conclusion, especially in personal relations.

The intelligence of this person is above average in the range of 75%. However, he is not capable of using his intelligence to the fullest. He is not sure of himself and it is his lack of sufficient reality that causes him to fall back to a lower level. then, it takes time for him to "recuperate" and continue to grow. He is not strongly masculine and not sensuous. The emphasis is on the spritual and his happiness depends to a large degree in finding a place in the intellectual world. He is not too practical in his method of finding such a place.

He does show, that just lately he has made progress in getting better organized. He needs a father image, a person, that will guide him through this difficult period of his life.

He is emotionally immature. His maturity in this area has not been able to keep pace with the development of his mind. This, very well could be due to the type of upbringing he had and the relationship to the young people around him. He is not very social minded, except with a very few. He is reluctant to start superficial relationships. This may be due to his fear of not being able to handle himself in any kind of emotional relationship. He is very goodnatured. However, his goodnaturedness ends whenever he is called upon to defend his ideas. His basic intelligence allows him to pick up things quickly, to be argumentative when it concerns ideas and to obtain a high level of awareness in intellectual matters.

Camille Aromando
Right - handed
Female
Age - 23
Height 5'-3" Weight 140 lbs.

VI

I feel a little ridiculous writing about the greatest invention. I am as unqualified to judge the world's greatest invention as I am to judge the world's greatest human being. Enough evasion. If I were to actually decide upon an invention I think I would decide upon the movable printing press. I might sound patronizing or pedantic, but there is little dispute that this invention is responsible for transforming the development of the society of man.

It is the printing press [illegible]
[illegible] to print mass-
[illegible] printed word. It [illegible]
[illegible] press [illegible] ode the [illegible]
[illegible] between man and [illegible]
[illegible] Man were able to [illegible]
[illegible] ought to know, beauty
hate! Nations were no longer [illegible]
[illegible] tic and Man were no longer [illegible]
[illegible] ant. A free flow of ideas un-
[illegible] ted which society has not [illegible]

Intellect	While the stories are short and contain more populars, or common associations to the pictures, than originals, there is some exercise of the imagination in the narrative development. The vocabulary (words like mesmerize and Voila!) implies an educated person. Assuming that she is a student, she would fall in the average range of mental ability for college students or college graduates, which is to say, superior but not very superior.
Affect	There is a considerable amount of emotionality in the stories. She is a "feeling person." Characters are variously described as stunned, startled, upset, angry, hysterical, emotionally exhausted, happy, contented, or impatient. While the emotions cover a wide span, affects are more negative than positive. Nevertheless, she is in the normal range of emotional reaction, and usually her emotions are under pretty good control.
Traits, other characteristics	F is a self-contained, thoughtful, introspective person who is not aggressive or given to decisive or impulsive action. This comes out in the story of an upset friend whom she feels sympathy for but does not actually try to help. Usually she respects people's privacy and keeps her distance. She is probably introverted and passive except when her interests are deeply stirred as in relations with men she cares about. Then she can be possessive. There is a great preoccupation with heterosexual relations and especially with marriage. Her values here are conventional and bourgeois. There is a craving for affection, a concern with love making, and a sentimental feeling for children. In her life, as in 2-3 of the stories, men have the dominant role, and women placate and are submissive to them. Again in the stories women have greater need for men than men for women. Withal she maintains a young girl's romanticism and is idealistic about a fulfilling marriage. Her psychology is definitely feminine --no Women's Liberation here!
Adjustment	While heterosexuality is her main focus of concern, another problem area may be parent-child relations. Children not only rebel against parents but have their way with them. She may feel some rebellion against one or both of her parents and want her emotional independence. Aside from these not unusual problems she is probably no more conflictful than the average young woman of her age and situation. She falls in the normal range of adjustment, leaning a little more toward the side of maladaptation because of unresolved problems.

The intelligence of this young lady can be characterized as medium, according percentile between 50-55% or slightly above average. Her ability to learn is good although the limitations are definitely set. Her desire to learn may get her to the brink of her capacity and the realization of this may get her to the point of frustration. Within this capacity she can think clearly although her capacity does not allow for abstract thinking in the strongest sense.

She is clearly affectionate and she shows a fine sense for the problems of others. Her original shyness will prevent her from going too enthusiastically into new relationships, although, once she has been able to overcome the original shyness she can be extremely warm and friendly.

Her natural reticence keeps her behind the general flow of her age group. She will be regarded as a conservative by them which, I believe, is due to her background. As far as her olders are concerned, she will be regarded as much too modern. This in itself makes her unclear about herself. It is save to say that she is not sure of herself although the progress she has made in the last few years must be considered to be remarkable.

Her emotional balance must be classified as a delicate one. On the one hand she has to consider her background and she is not capable of excluding the resulting influences, and on the other hand she has the desire to forge ahead and move with the crowd. To find the appropriate middle road requires a maturity which she has not attained as yet.

Linda Haag 22 years old Female VII.
Height 5'6" weight 160 lbs. right handed

In the days of the cave man the wheel ~~was~~ was invented. The caveman must have found that now it was easier to move bjects in a cart. As time passed on they built carriages for there own transportation. They were able to use the wheel to ground flour. They were able to build iver boats, trains, cars and hundreds of other things. The man who invent the wheel probly had no idea of all the uses the wheel could be used for. In today's life the wheel is taken for granted. The wheel moves the traffic the trains, [illegible] locks, + machines. Though the wheel itself a great invention it led to [illegible] uses. The man who invented the [illegible] wheel, ~~took~~ unknowingly changed the [illegible] of history.

G TAT

Intellect	There is no real indication that she is of more than average intelligence. The frequent misspellings and occasional errors in punctuation suggest that she does not have more than a high school education.
Affect	The stories, for the most part, show a modulated or even bland affect, although there is an undercurrent of sadness and loneliness. She is not a happy, vivacious sort of person, but neither does she appear to be deeply depressed. In one allegorical story, a man struggles to loosen the hold of mysterious hands that would pull him back into darkness. She too struggles and manages to maintain control over her emotions. She is a self-contained person who does not show her feelings very readily.
Traits, other characteristics	The stories are often about lonely figures given to daydreaming or indecisiveness. She may impress many as a rather strange girl who is quiet and introverted and much given to introspection. Characters are acted upon by outside forces and, like her, are usually passive..G is anything but a strong, decisive, articulate individual. Aspiration level is not high; worldly achievement is attributed only to men. She gives some indication of a desire to travel and change of environment. She likes quiet, peace, security, and the beauties of nature.
Adjustment	Psychosexuality is a region of disturbance. There is nothing about marriages, which is unusual for a young woman of her age. Moreover, heterosexual relations in the stories are unhappy. In one case, a man kills a woman for unstated reasons; the sexual implications of the picture are ignored. There is misidentification of gender in a story involving two homosexual males. There is some question about her sex identification; she may have Lesbian tendencies which could be either covert or overt. She craves affection but is afraid she will end up alone and unloved. There are hints of problems in parent-child relations with a suggestion of a communication barrier. In general, there is little satisfaction in her life. She is maladjusted, but not acutely or severely disturbed.

This person must be regarded as below average intelligence. Because of the poor writing skill it is almost impossible to determine the percentage. My estimate would be in the range of 25-30%. Her very slow temperament does not even allow her to be too anxious to learn.

The activities she seeks are more of an indulging nature. Indulging seems to be contradictory to the tension she operates under and the lack of release seems to be a problem. The tension is a result of an inferiority complex which is partly justified. All this has a strong influence on her emotional life, and problems are indicated in this area also. It must be stated that her maturity is far below the agegroup she is in, particularly her emotional maturity. Her feeling of insecurity is a result of the different difficulties she encounters.

One of the traits that is of some importance is her openness. She often will come out with statements that are not expected or outright undiplomatic. It is part of her lack of intelligence which prevents her from making the right judgement in such instances. In so many ways she seems to be primitive, if not retarded. Her usefulness must be seen in the light of her severe limitations.

VIII.

What do you believe to be the best invention and why?

If it weren't for Alexander Graham Bell, it wouldn't be possible for Grandma Jones to tell her son-in-law who's in the army in Germany that his wife gave birth to a baby boy. The telephone is the best piece of invention of all time. Without it, it wouldn't be possible to ~~spend long weary~~ make up for the long weary hours that pass when one is alone at home.

Long hours are spent talking to the neighbor next door if the other is coming down very bad and we does not want to trudge across the fence to the neighbor's house to talk, you can just pick up the telephone a few feet away. How often have I spent wasting my free hours on the phone? If it weren't for the telephone, my life would be one complete bore.

Dolores Resigno
Female
5'3", 127 lbs
right-handed
24

Intellect	The stories are long with full particulars about narrative characters as though H enjoyed the task. They are dramatic, sometimes even melodramatic, and show some originality. She possesses a vivid imagination and is highly verbal. Intelligence is better than average, though not very superior. From the vocabulary, one would judge that she has been exposed to higher education.
Affect	The narratives are jam-packed with emotion, and there is much description of inner feelings. She is very much interested in people's feelings, including her own. H is lively and emotionally expressive. While not immune to depression, she tends to fight dysphoric affect, or unpleasant emotions, and usually maintains an optimistic outlook.
Traits, other characteristics	She is outgoing and sociable. Stories are replete with action, while the characters, who are always dynamic, do not give up in the face of difficulties. She also is persistent and shows evidence of ego strength. H is also very energetic, vigorous, and impulsive. Tempo is rapid, and there may be some impatience with detail. Worldly ambition is attributed only to men; her own goals are traditionally feminine and include a strong desire for marriage. The stories tell of difficulties in getting properly married, including two stories of being jilted, which may have some either direct or indirect autobiographical significance. Nevertheless, matrimony is her main concern, and she maintains idealistic aspirations about a mutually fulfilling union.
Adjustment	Most of the stories have a positive tone. H too has a hopeful, optimistic outlook. Despite some psychological immaturity, she falls in the normal range of adjustment.

The intelligence of this person is being judged at 50-55% with an emphasis on the ability to make use of it for the purpose of learning. A considerable learning process has taken place and there are indications of a willingness to learn.

This is a goodnatured person with hardly any trace of hostility. She has a good sense for monetary security and she is capable of planning ahead in this respect. Her plans in this area do not always materialize and this may cause her to be frustrated. She likes to be active but her activities are limited to a more conservative range of subjects. Her sense for beauty includes her own outside appearance. She is also affected by the outside appearance of others and she must be considered as slightly vain.

With all the forward move and the activities it is surprising that she is liable to have depressive moods. The cause for this must be deepseated, most likely in her parent relationship. This had, however, also a positive affect on the writer. She has learned at an early age to rely mostly on herself. It also has helped her in the maturing process. She is capable of accepting responsibilities, however, because of her tendency to depression only a slow increase of responsibilities is advisable.

Karen L. Howard

IX

Age - 65 years old

Sex - female

Height - 4 feet 11 inches

Weight - 130 lbs.

Handedness - left - handed

Electricity was the best invention. We have many uses for it. For example, we use it to run machines, to give us light, to cook, & for a great many other things. For instance, to vacuum - clean, for television & radio; also, many industries depend on electricity for power.

Electricity was invented by Thomas Edison. He was one of our greatest inventors.

I TAT

Intellect

Stories are short and characterized more by emotional pathology than by plausible logical development. There is originality in picture interpretation, but it is due more to projection of personal problems than to healthy exercise of imagination. She is not better than average in intelligence and, judging from some of the grammar such as double negatives, is not a well educated person.

Affect

The stories are wildly emotional. The feelings expressed are almost all negative such as the characters being stunned, speechless, dazed, dejected, disappointed, shocked, and generally disturbed. Life is pictured in dark, dismal tones. Characters have serious problems which they cannot handle. She also is overwhelmed by life situations which she cannot cope with. There are frequent suicides, usually involving lose of a mate. One wonders whether she is afraid of losing her husband and being left alone and desolate. It is clear that she is unhappy, even suicidal, and probably agitated as well.

Traits, other characteristics

From thematic evidence, she is not a strong person who can solve problems. She pictures herself as an ineffectual parent who cannot help her child and generally as a quiter, one who gives up in the face of difficulties. All of her characters are beaten down and defeated. She is a pessimist. She is also a feeling, intuitive person rather than a thinking, rationally-controlled woman. The personality structure is simple rather than complex. The only light-hearted story is told in the first person and concerns her dog. While she shows a liking for canines, she even presents the dog as slightly frustrated.

Adjustment

Another disaster area is marriage. Husbands in the narratives, who occur frequently, lie, are unfaithful, lose jobs, but she thinks of herself as consoling and helpful. At the same time, she is emotionally dependent and nurses feelings of ambivalence. When a wife or girl friend dies, the husband or boy friend commits suicide. Perhaps this is her way of saying "you cannot live without me" (or that she cannot live without her husband and is afraid of his dying). At any rate, death is a preoccupation. She is seriously maladjusted, as shown by unresolved conflicts, frictional interpersonal relations, despondency, and suicides. The stories seem to express the attitude that life is full of misery and that she has nothing to live for. She is deeply depressed and needs psychiatric attention.

The intelligence of this writer must be regarded as average or slightly below, about 45-50%. There are many reasons why she was not able to use her intelligence for the purpose of learning. One of the important ones is her difficulty in making changes. Anything new represents a source for insecurity.

Her insecurity is the result of her emotional immaturity which probably originated as far back as her childhood and was due to the type of upbringing she had. The shyness of a young person has remained with her, particularly in the area of the emotions. There she shows strong frustrations and it is save to assume that she must have found substitutions to offset the emotional frustrations.

In other areas this writer functiones well. I am thinking of her sense for practicality. She is very conscious of cleanliness. She is opinionated beyond her intellectual capacity. She does not have a strong will but once her mind is made up she will have difficulties to change it. She is quite delicate in her feelings and the fact that she is offended easily may present a problem in her relationship to others. She is bound to object to criticism due to her insecurity and lack of selfconfidence. She wants to hide the lack of selfconfidence. As a result of that she may fall into a pattern of overemphasizing the "good deeds" she has done for others. She is very strong on honesty and truthfulness. It is not easy to gain her confidence. Once established it will remain as long as no disappointing acts by the other party has been committed.

Example:

Sato Kumelia

5'7

130 lbs

Right handed

Plays Violin

X.

The greatest discovery is writing

It is helpful in recording things, remembering things, and communicating them. It also can reveal your personality. Since I have never had any writing integrated [illegible] particular pages to know what can be discovered about me from my penmanship. Is it only the writing or the content word choice that is used

Intellect	For the most part, stories have an abundance of particularized and detailed description, deal with prosaic everyday life situations, and have a quality of immediacy and pettiness that one might suspect that the narrator were a rather limited person. However, this profile has to be modified in the light of the last two stories which deal respectively with a visitation from outer space and an art innovation. These indicate greater imagination and originality and untapped potentialities. Intelligence is average or better with an even higher potential. Judging from the numerous misspellings, often of higher level vocabulary, she is probably not a college graduate, but may have educated herself through reading and personal contacts. At any rate, she is informed about the current New York scene, knowing about such things as drugs and encounter groups.
Affect	The characters have normal feelings without the predominance of any one kind of emotion. J falls into the normal range of emotional responsiveness. Affectivity and interests are definitely feminine.
Traits, other characteristics	J is in her daily life, despite unplumbed depths, matter-of-fact, down-to-earth, and very practical. She is not a soft person but seems to have a certain toughness of fibre which is part of her realism. J is people-oriented and is concerned mainly with marriage and domestic life. She has basically conventional values; the only times her characters come to grief are when the mores are violated. Usually the narrative husbands and wives are considerate of one another, and wives are supportive of their husbands. There was scant attention paid to parent-child relations; they were probably not an area of great conflict.
Adjustment	Themes are diversified, imports or story morals are positive, so presumably she is well adjusted with a minimum of complexes. There is no evidence of unusual amounts of conflicts, anxieties, depression, or hostilities. The heroes and heroines are normal and responsible people who meet their daily problems head-on. She is similar; outgoing, sociable, realistic, a person who can cope. She also seems to be a close and objective observer of what goes on around her.

This writer is highly intelligent with an emphasis on the ability of abstract thinking. On a 100% scale for the maximum of the intelligence I would rate her between 70-75%. It is also the speed of thinking that is of importance here. Her intelligence allows her to pick out the essential and so she is not in danger of getting lost in details. The good order in her thinking processes include both the power of logic and the power of intuition. This combination would enable her to persue scientific fields.

This person is open to feelings. She is capable of feeling on a large scale although the constant training of her intellectual abilities have a tendency to put her own feelings into the background. It is also the quality of sorting out the details and concentrating on the essential that will have an influence on her emotional life. Although the exclusion of feelings and emotions is desirable in her eyes, she is enough of a woman to have the understanding that emotions play a big role in her life.

The lack of sufficient willpower for the activities she so strongly desires makes it necessary for her to employ substitutes. Her tenacity is being helpful in this respect. Also her sense for "drive". Once she has a goal, the drive that she has will carry her to the conclusion of her endeavors. She has her own sense of values and she does live by them. These values do not differ substantially from the accepted medium.

Although her balance is a delicate one, she is able to function in all areas of life. She has been able to overcome an original shyness in approaching other people, particularly those that she meets for the first time. Even today, it is not too easy for her to talk about her own feelings.

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The Addictive Personality as seen in Handwriting

by

Jeri Klein

7/9

THE ADDICTIVE PERSONALITY
AS SEEN IN HANDWRITING

Felix Klein

I have been examining the handwriting of addictive personalities for many years, but when I came to prepare this paper I wanted to base my observations on the findings of someone whose career had been spent exclusively with such troubled people. By chance I came upon a small book entitled The Addictive Personality: Understanding Compulsion in Our Lives and I knew I had found the right source for my purpose. Craig Nakken, M. S. W., a certified chemical dependency practitioner and a lecturer at the Rutgers School of Alcohol Studies, has worked in the field of addictions for more than fifteen years. Everything that Mr. Nakken has discovered in his work with addicts bears out my own conclusions from a graphological standpoint.

The word addiction (which derives from the Latin word meaning "to favor") is familiar to everyone by now, although many of us tend to think of it as referring primarily to people who get hooked on drugs or alcohol. But, as Craig Nakken sees it, "an addiction is a pathological love and trust relationship with an object or event, and addicts are trying to get their needs for intimacy met through this relationship." Probably all of us have moments when we turn to objects for comfort, and we may jokingly refer to ourselves as being addicted, but we never reach the point where, like the practising addict, we satisfy our intimacy needs through inanimate objects. "Addiction causes the addict to experience a predictable mood change," explains Nakken, which "gives the illusion that a need has been met." Instead of reaching out to others in a human relationship, the addict begins what is known as "acting out," engaging in addictive behaviors and obsessions that cause a kind of mental and emotional shift. The addict has come to feel that he or she has lost control of life, but that the control can be regained through the addictive acting out process. Of course this control is based on an illusion, but for a while it gives the addict the feeling that he has made some sense out of life. The acting out illusion helps him to escape, temporarily, from life's pressures and pains; he is seduced by the false notion that he can receive emotional nurturance from objects and events. Other people gradually take on the quality of one-dimensional objects to be manipulated, and an ever-widening gulf opens up between the addict and those who care for him.

What causes some people to fall into addictive patterns from which they may struggle a lifetime to escape? Science still is not sure if there is any biological cause that may make some more likely to do so, but we do know that everyone is born not only with a unique genetic makeup but also with a basic temperament that may incline one child from an early age to be more compulsive than another. Nevertheless, not every compulsive person becomes an addict, and what is more likely is that certain events may make certain people more susceptible to addictive influences. What is it in the addict's environment that triggers whatever natural inclinations may exist and produces a full scale assault of an addiction?

The word "loss" seems to be the key here -- loss of a loved one, loss of status, loss of dreams and ideals, loss of familiar surroundings, loss of whatever it is in life that spells emotional security for that particular individual. In an effort to find relief from the pain caused by any of these losses, the addict falls for the false and empty promises of a mood change. As Craig Nakken notes, "Both washing dishes and gambling are events, but for most people washing dishes produces a much smaller pleasurable mood change. Milk and alcohol are substances but people don't become addicted to milk because it doesn't have the same mood changing quality as alcohol." What then is the difference? Gambling and alcohol, for the addict, produce a much greater intensity of mood change, and in their search for control over a difficult and painful situation, addicts mix up intensity with intimacy. Whereas intimacy produces a healthy and satisfying relationship with the world, but takes longer to develop, intensity works faster and seemingly more effectively for the moment. "Addicts," Nakken says, "feel very committed to the moment because of the intensity." If we think of a typical adolescent, struggling with a great number of difficult issues and aware of lacking control over them, we can get a clearer picture of the addict. Many addictions, of course, <u>do</u> start in adolescence, thereby compounding both the problems of adolescence and the problems that accompany addiction. The big difference between the problems of adolescence and the problems of addiction is that once the "normal" adolescent is through that particular stage, he or she is free to develop into a coping adult. But for the addict, there is no "outgrowing" the stage.

All of us, of course, experience mood changes that make us feel gloomy or out of control, but most of us handle these moods by talking to a friend, listening to

music, painting a picture, or some similarly simple yet helpful activity. We don't expect to find total control, total perfection, total comfort in changing a mood, only satisfactory improvement. But the addict needs all of these totalities to produce a sufficient mood change to make life bearable again. A vicious circle develops as the addict, feeling out of control or helpless or in an imperfect situation, seeks out the object or substance that will give back the comforting illusion of control and perfection. It isn't enough for the addict to be human; he or she must be perfect. Of course perfection isn't available to any human being, and seeking it is a hopeless quest. On one level the addict realizes this and, in order to rationalize the pathological situation that is developing, creates what Nakken calls "addictive logic." Addictive logic develops as the individual attempts to justify and to cope with all the subtle and bewildering changes that are taking place. Through addictive logic the addict is able to deny everything; "there is no problem," he tells himself and others.

Inexorably addictive logic hardens into a delusional belief system, like a rigid cast that keeps the addict locked within himself. He can not get out and others can not get in. A behaviorally dependent lifestyle is now in place; everything must be done according to complex and unswerving rituals. "Healthy rituals," notes Nakken, "bind us to others, to family or friends, to helpful spiritual principles, or to a community based on helping each other. In this sense, addictive rituals are reverse rituals; their primary purpose is to isolate one from others." Rituals by their very nature are based on consistency and repetition, and a healthy ritual gives us a feeling of security and strength as it brings us closer to those we love. But the addictive ritual is practised in terrible solitariness, hidden from the eyes of friends and family. Although the ritual is shameful to the addict, the shame is not enough to give the addict the courage to stop. As the addict retreats into his lonely world, those around him become increasingly confused and angry at his behavior. They find they can not "reach" the addict and his personality has changed so drastically that they scarcely recognize him. Derogatory labels are soon attached to the addict; he is "crazy" or "weird" or "out of it." Nakken explains that "family members are caught in a dilemma; they hate the Addict but love the Self within the person." The greatest sorrow, however, is that "no one hates the Addict more than a person suffering from the addiction." The greater the degree of the addiction, the deeper the addict's fear of being completely abandoned by those who love him. In a

deep-seated addiction, the behavior is so extreme that it terrifies the addict himself. But, unable to make sense of his own behavior or to make changes in it, he lets himself be pulled into the devouring quicksand.

All segments of society must bear a portion of the blame that attaches to addictions because society is obsessed with the concept of perfection and super-achievement, especially in the realm of the body and the bank account. "You can never be too rich or too thin," is the often-quoted message that goes out to young women everywhere (and increasingly to young men). "Let me see bones," demands the ballet master. "Have a face lift and a tummy tuck and some lipo-suction" is the recommendation if we are less than young and slender and model-beautiful. You must be "perfect" to be accepted in many circles, and if not you must die in the attempt to become so. "The anorexic starves to death in search of perfection," says Nakken. "Bulimia can destroy the insides of its victims. Who knows how many people have killed themselves because they felt they weren't able to achieve perfection? Much pain is caused as people strive to be perfect. The stress of a life dedicated to perfection causes many people to seek the seductive relief found in the addictive process."

Another reason that so many people become addicted, adds Nakken, is that "relationships . . . in our society seem to have taken on a disposable quality. We live in a fast-paced, temporary society; as a result there is a lack of emphasis on relationships . . . and people tend to see others as objects." Just as our air and water is becoming so polluted as to be dangerous to our health, so the polluted attitudes of many people cause relationships to wither and die, and those who are victimized by these attitudes turn to alcohol or drugs or self-starvation in a vain attempt to escape the pain and to regain control of their lives.

While recovery from addiction is a long and difficult process, Craig Nakken believes that it can be found through what he calls Self-renewal. His encouraging message is that addicts are Addict-centered at a high cost to the Self, and that the road to recovery is through Self-care and a Self-relationship.

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In graphology the addictive personality can be recognized by various indicators, but not without seeing the over-all picture, or gestalt, as described in psychological terms by Craig Nakken.

As with all addictions, the drug addict experiences a predictable mood change by taking drugs, either by mouth, by nose, or intravenously. Drugs alter both the physical and mental states of the addict. While in a drug-induced state the addict does not see his own problems but instead experiences a feeling of intense euphoria. In order to continuously experience the same effect the addict must increase the consumption of the drug. Because of this the addict is prone to reach a level of consumption that is fatal. It often happens that addicts who find that one drug fails to give them the original feeling of euphoria will turn to another drug in search of it. Psychologically speaking, it is the "hole" in the ego that the drug addict is attempting to fill.

It stands to reason that in graphology the first order of business in determining an addictive personality would be to look for difficulties in the ego, or let us say, to note that the ego is not developed. If a person shows difficulty in relating to others there is a greater likelihood of a potentiality for drug addiction, since the addiction not only requires no contact with others but indeed makes it impossible.

On the one hand compulsive attitudes are a possible cause of addictive behavior. At the same time, however, the opposite of compulsion - which might be termed impulsiveness, lack of discipline, lack of control - can also be a basis for addiction. One is reminded of the theory of Roda Wieser, which considers the extremes of rigidity and slackness as parts of basic rhythm. We can conclude that the lack of basic rhythm not only allows for a greater possibility of criminality, as Roda Wieser believed, but also for a greater possibility of addiction.

The following handwriting sample is that of a 28 year old, left handed male, who is a cocaine addict. This handwriting shows a strong oral tendency, as seen in the emphasis on the upper (mother) part of the capital I. The poor male image is seen in the lack of sufficient horizontal movement to the right and the pronounced leaning of the lower loops toward the right (a looking for a father).

There is a noticeable slackness in the writing, observable in the neglect of form in the middle zone. The uneven and large margin on the right hand side indicates difficulty in the writer's own future orientation. This man had many problems, chief among them being a strong feeling of hatred for his father, and he turned to cocaine in his despair.

ILLUS. 1 COCAINE ADDICT

Male, 28, left handed

I would love to hear if there is anything new in my handwriting sample

BUT YOU KNOW, USUALLY I PAINT SOMETHING LIKE THIS

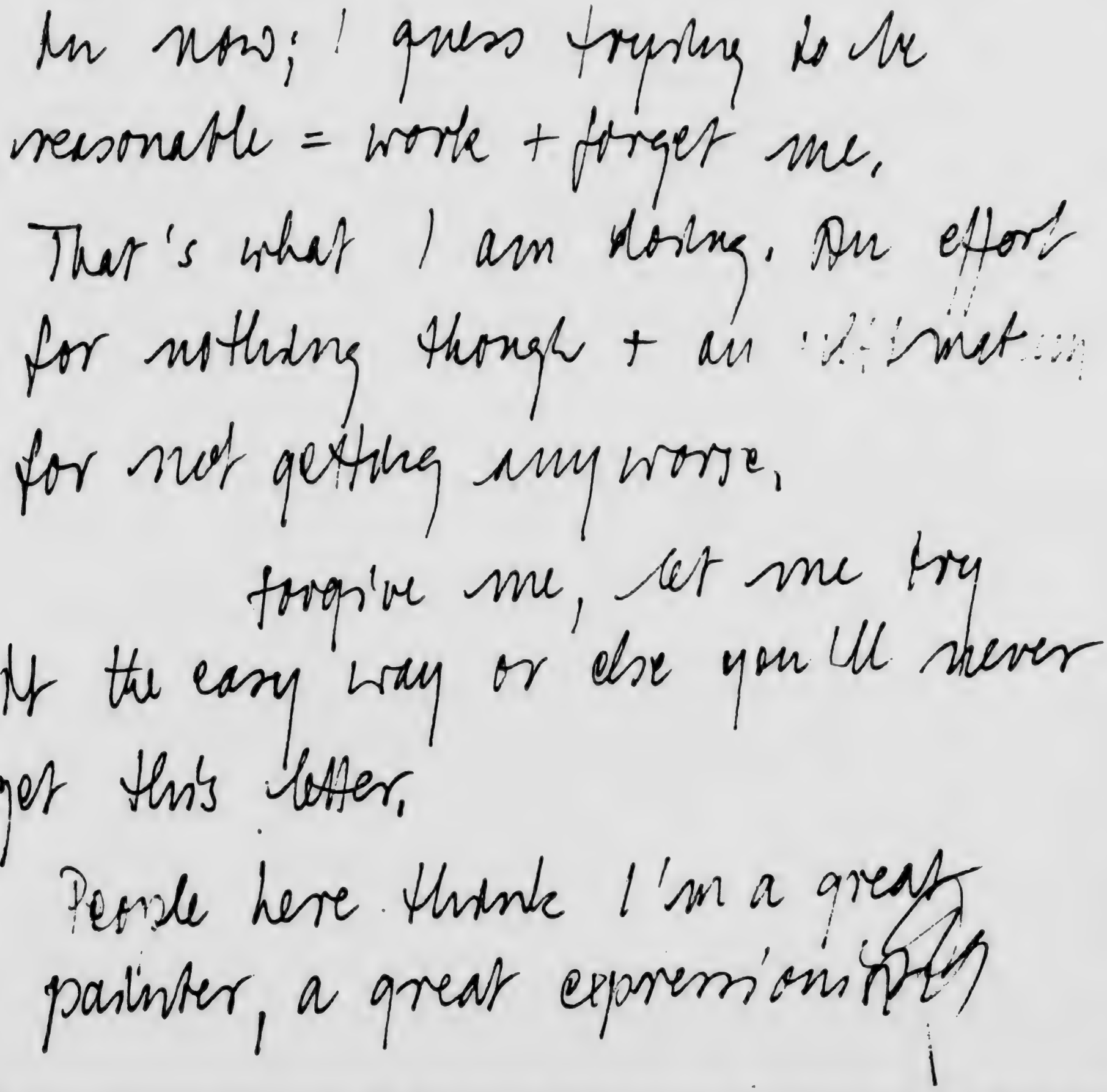
What would you think about letting me know if there is any hope for me at all.

W. Mc[illegible]

The handwriting of this artist, a 30 year old female who went from alcohol to cocaine addiction, shows a tendency to doing things on her own, as seen in the narrowness in the middle zone and the large spaces between words. Despite her creative tendencies (note the original letter formations) she has a poor self image, as evidenced in the neglect of form in the middle zone and her spoon "e," which not only shows difficulty in emotional release but also an ego problem. This writer turned to cocaine when alcohol no longer changed her mood sufficiently.

ILLUS. 2 CROSS ADDICTION (FROM ALCOHOL TO COCAINE)

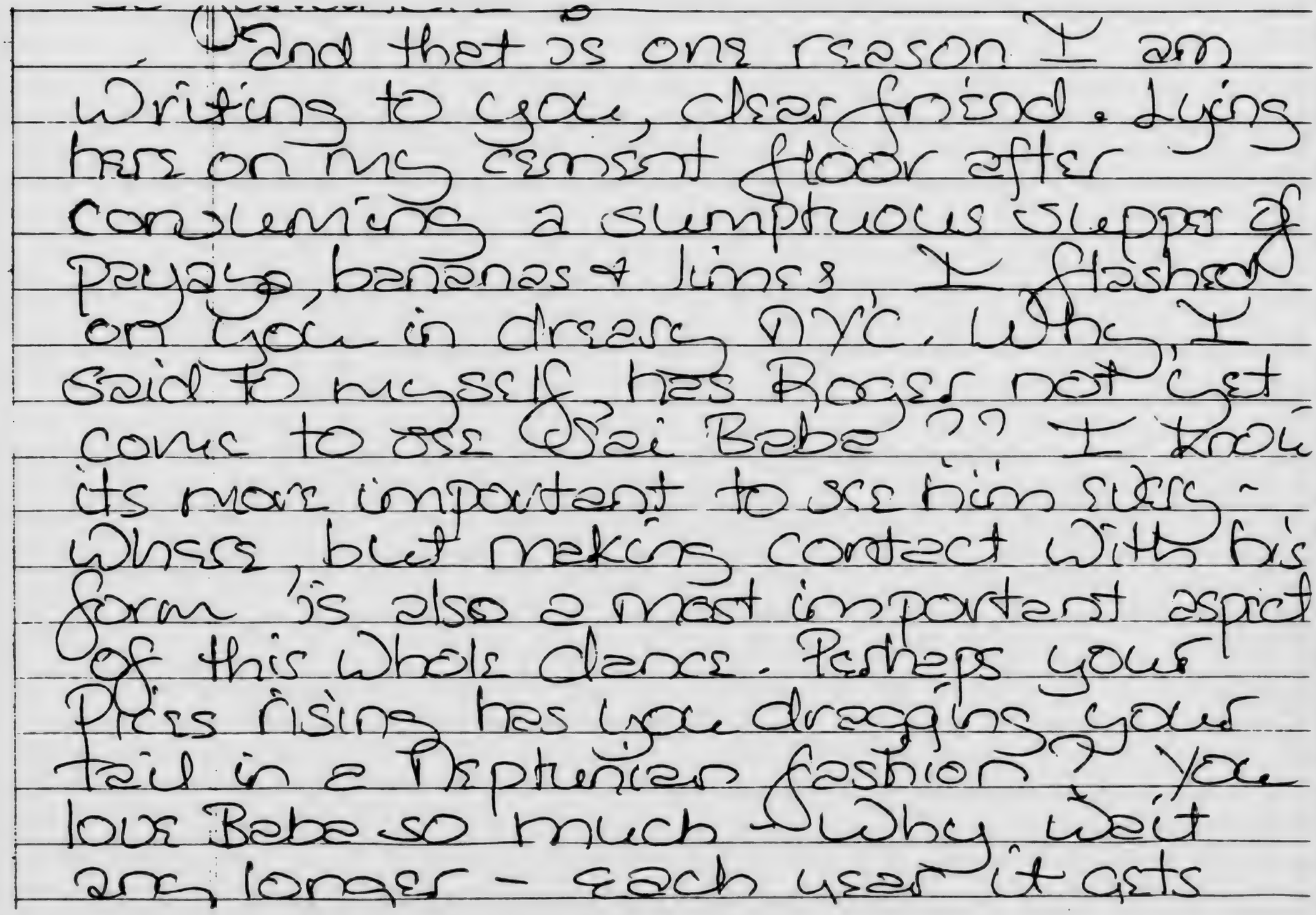
Female, 30, right handed



Alcohol is the most easily obtainable and socially acceptable substance that can lead to addiction. Since alcohol is found in many homes, even very young children have access to it and often become addicted. Alcoholism is probably the oldest form of addiction. Some societies have greater problems with it than others, while other societies have adopted strict religious taboos against the use of alcohol. This handwriting of a 43 year old right handed male shows greatest difficulty in the writer's lack of male identity, as seen in extreme roundedness, over-emphasis on the middle zone, and a strong horizontal movement to the left. These indicators give the impression of the writing of a young female, rather than that of a male. The lack of sense for space indicates immaturity and poor self esteem. The writer worked as a stockbroker but lost his job because of his alcoholism. The loss of the job in turn caused him to develop a clinical depression.

ILLUS. 3 ALCOHOLIC

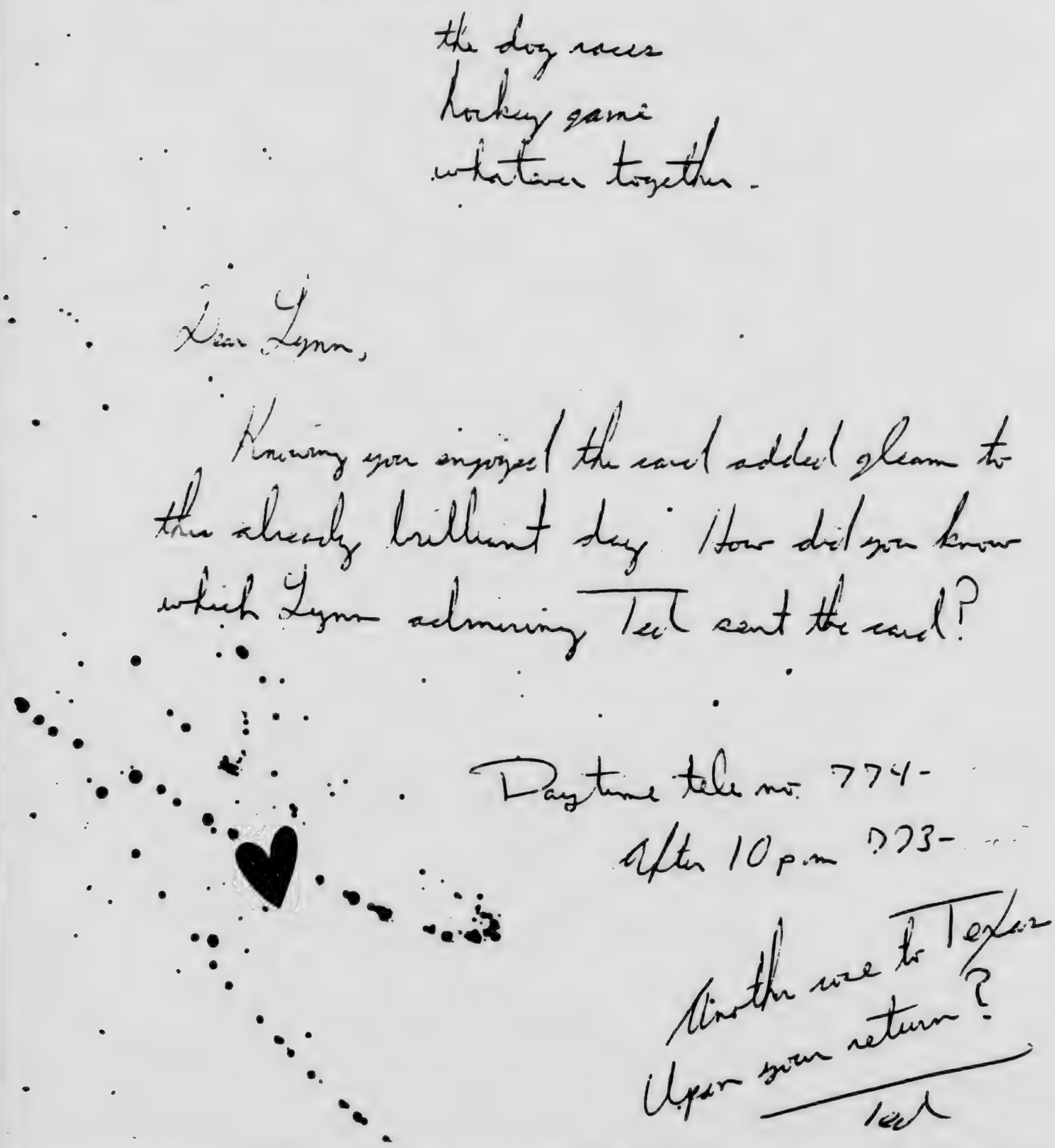
Male, 43, right handed


And that is one reason I am writing to you, dear friend. Lying here on my cement floor after consuming a sumptuous supper of papaya, bananas & limes I flashed on you in dreary NYC. Why, I said to myself, has Roger not yet come to see Sai Baba ?? I know its more important to see him suffer - illness, but making contact with his form is also a most important aspect of this whole dance. Perhaps your Pisces rising has you dragging your tail in a Neptunian fashion? You love Baba so much. Why wait any longer - each year it gets

Also an alcoholic, the writer of this sample shows difficulty in his emotional development, as indicated by the poor lower zone and emphasis on the upper zone. He shows a distinct neglect of form in the middle zone, evidence of a problem with self esteem and the ego. For him the alcohol is a substitute for the emotional release pattern. A stockbroker by profession, he is attending Alcoholics Anonymous meetings in an effort to overcome his addiction.

ILLUS. 4 ALCOHOLIC

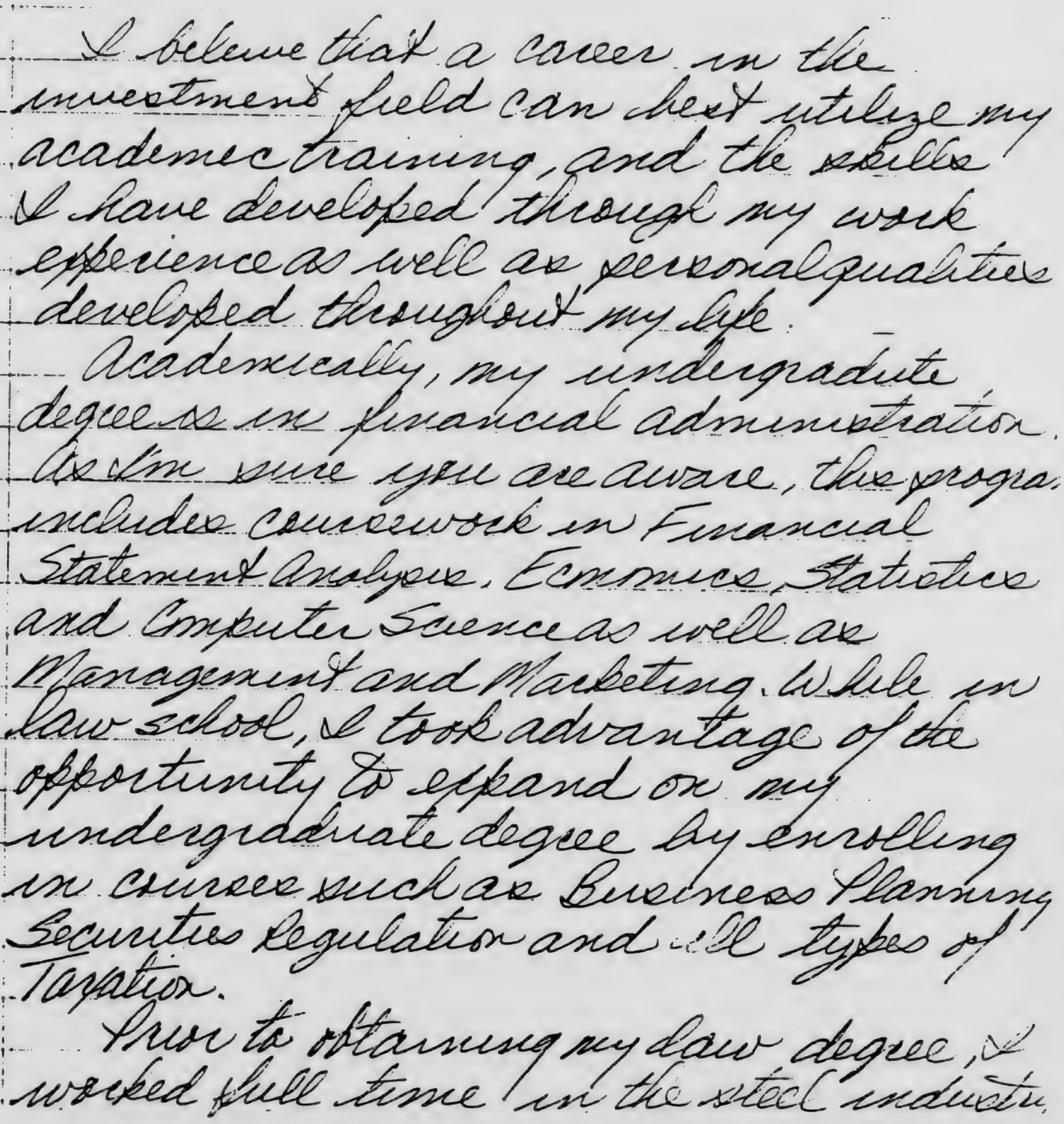
Male, 40, right handed



Another alcoholic, this writer is a lawyer and stockbroker. He shows strong persona qualities, indicated by rigid regularity and an avoidance of individualizing the letter formations. He was hired by a large brokerage house as a sales account executive but because of his alcoholism was unable to keep the job. A difficulty in emotional release is seen in the poor lower zone, malformations of the lower loops, and a leaning towards the left in the lower loops.

ILLUS. 5 ALCOHOLIC

Male, mid 30's, right handed



I believe that a career in the investment field can best utilize my academic training, and the skills I have developed through my work experience as well as personal qualities developed throughout my life.

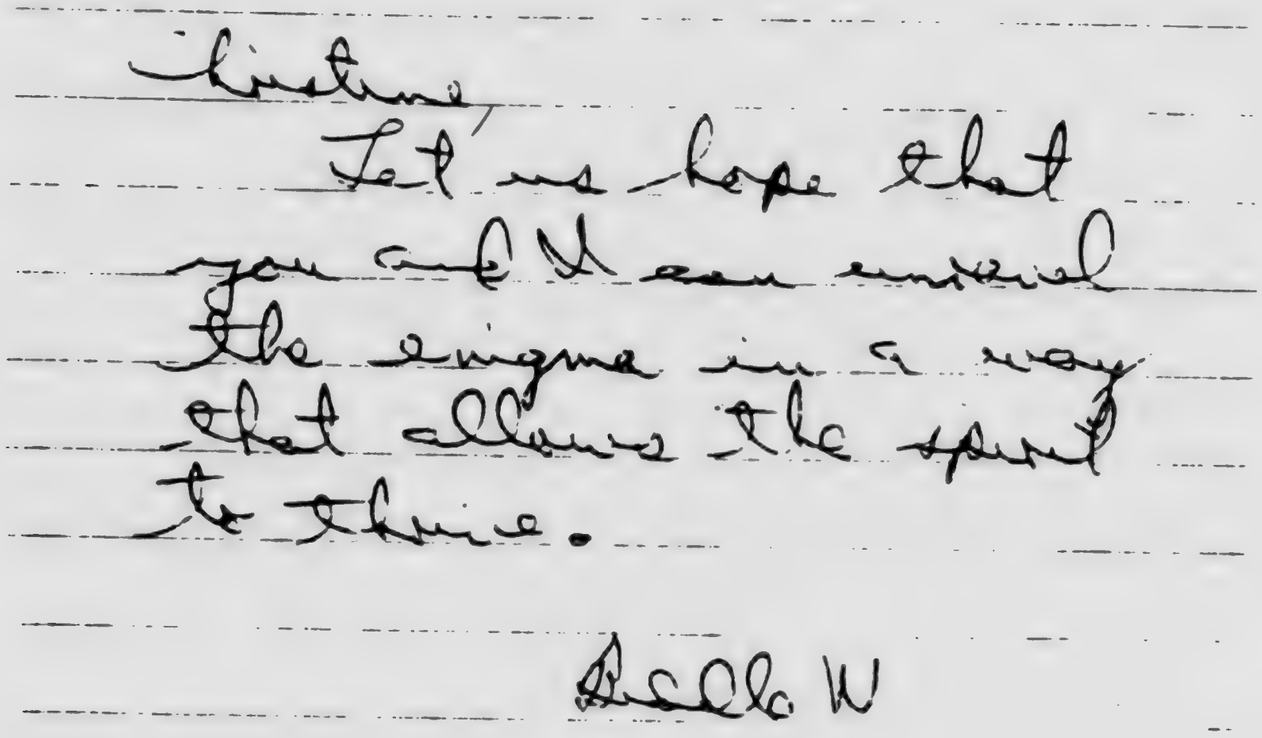
Academically, my undergradute degree is in financial administration. As I'm sure you are aware, this progra. includes coursework in Financial Statement Analysis, Economics, Statistics and Computer Science as well as Management and Marketing. While in law school, I took advantage of the opportunity to expand on my undergraduate degree by enrolling in courses such as Business Planning, Securities Regulation and all types of Taxation.

Prior to obtaining my law degree, I worked full time in the steel industry,

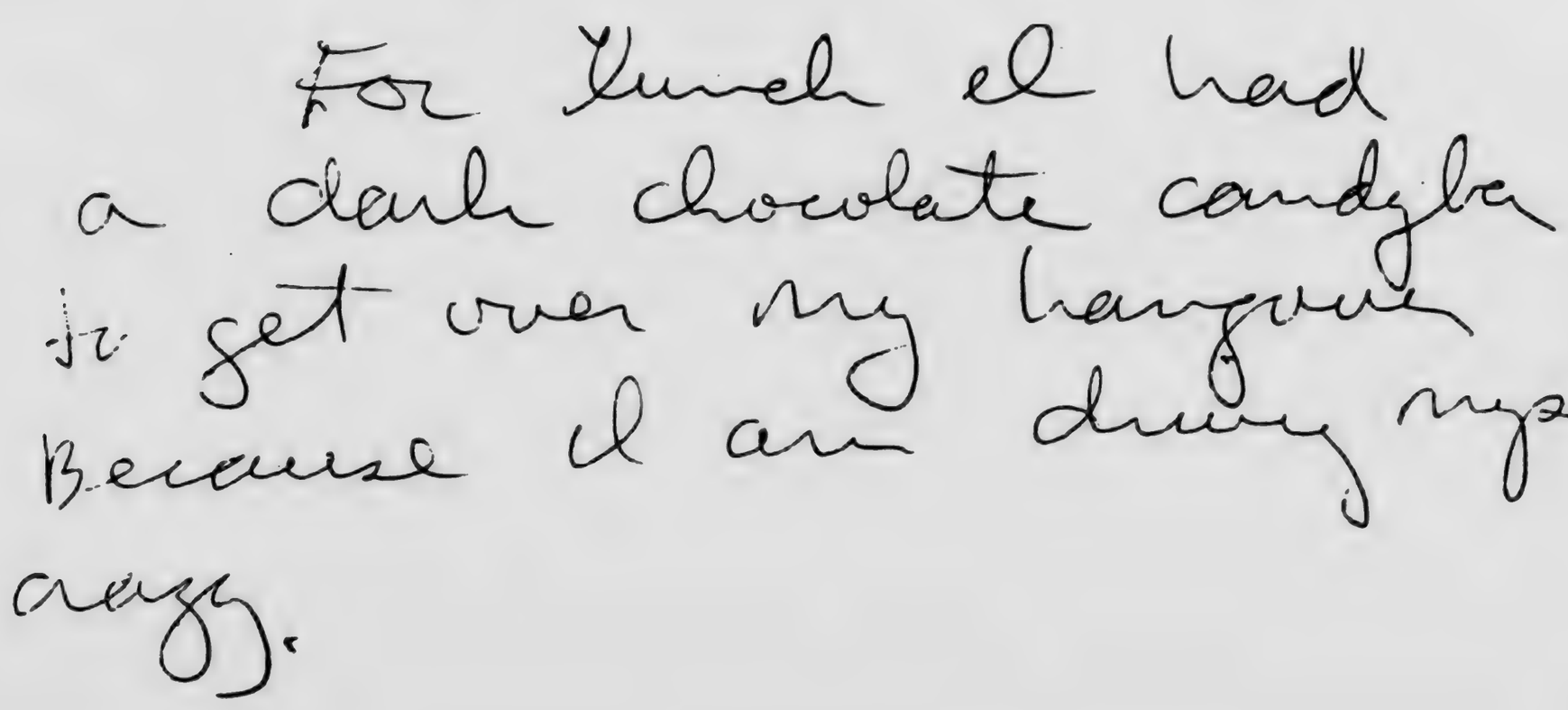
This couple, both stockbrokers, are both alcoholics. The male is 51 and the female 30, and both are right handed. The male writing shows an extremely poor ego, as seen in the misformed capital I, neglect of the middle zone, and the backwards slant. The writer's avoidance of the right margin indicates difficulty in planning for the future and a problem in associating with others.
The female writing is slack, with a difficulty in the lower zone, neglect of form in the middle zone, an overdone right trend, and excessive speed beyond her personal rhythm.

ILLUS. 6 ALCOHOLICS (A COUPLE)

Male, 51, right handed



Female, 30, right handed



Sex addiction is most commonly seen in people who are strongly oral. In females there usually is a difficulty with the father and with male relationships in general.

This handwriting of a 38 year old right handed female, a sex addict, shows an emphasis on the upper (mother) part of the capital I and the complete neglect of the lower (father) part. By avoiding a return to the baseline with the lower loops she indicates a reluctance to face urges coming from the unconscious. Her large right margin indicates her strong depressive tendency, which she can only overcome by engaging in promiscuous behavior.

ILLUS.7 SEX ADDICT

Female, 38, right handed

I still feel close to Jim but realize, as an adult, at least, that this is not the right time for him or me. I find him one of the most interesting and fascinating people I have ever met. He's only 28 yrs old but has done so much that in many ways he is older than I am. He has had 3 major affairs. Since he was 18-19 he has lived with women. He needs this time to find out who he is, just as I do.

I am supposed to be working on my resume but felt I had to talk to you & tell you I feel good and am trying to learn to like myself. Went to one Bio feedback session

I wonder if this is the time to jump back into the business of N.Y.C. Cosmetics. Maybe I should look for a job I can do, taking it easy. I still feel I have a lot to learn about controlling my tension. It's destroying my teeth, (I grind them) my health, (headaches, stomach aches)

Orality is the key to all food addictions. However, food addictions include not only over-eating but also bulimia (eating, vomiting, purging) and anorexia nervosa (self starvation), Combinations of anorexia nervosa and bulimia are very common. In addition to an oral fixation, the handwriting of anorexics and bulimics will also show a strong sense for control, although to a lesser degree in the bulimic. The person who is exclusively an over-eater and overweight may shows signs of slackness in the handwriting.

This writing of a 43 year old female, approximately one hundred pounds overweight, shows slackness, as seen in the difficulty in maintaining a regular base line and the carelessly formed letters with some threadiness. A difficulty in emotional release is seen in the incomplete lower loops and lower loops avoiding a return to the baseline. The writing clearly indicates that food is used as a substitute for emotional release.

ILLUS. 8 OVER-EATER

Female, 43, right handed

Dear Roger,

How delightful to be here listening to music in you - Back takes the spirit into the beyond - pulling forth the greatness of life together as the sun sparkles on the water - in laughing manner - saying - look - listen - smell - touch -

Tatiana A

This 46 year old female, a restricting anorexic (no vomiting, no purging) has been anorexic since college days. Briefly a nurse and a talented pianist, she is now unable to work and is on welfare. Despite a dangerously low weight for so many years and the absence of menstrual periods, she married and bore three children. Her weight is in the low 70's and her health is seriously deteriorating, yet she perceives herself as having no significant problems. The handwriting shows domination by the mother (emphasis on the upper part of the capital I), rigidity, malformation of the lower loops, a backward slant in a very rounded writing, extended initial strokes, looped garlands, and a generally low maturity level.

ILLUS. 9 ANOREXIC

Female, 46, right handed

Dear Mom & Dad -

Happy Anniversary to you both and best wishes for a brighter, happier year to come.

Last year was a trying one for you, with the ups + downs of health problems and family relationships.

I thought of calling you today, but decided not to — didn't think it was proper to charge you (collect call) to receive your own anniversary message. And, I figured you had probably just received my long letter so there wasn't much of anything else to tell you.

The kids & Don are fine — and school got under way this week. I was able to talk to both school guidance

This handwriting of an 18 year old female bulimic shows avoidance of the base-line when coming up from the lower zone, extended initial strokes, school type formations, an i-dot on her signature, and a reversal of roles of mother and father as seen in the capital I starting on the wrong side.

ILLUS. 10 BULIMIC Female, 18, right handed

The Fear of Food

She felt so lonely and life was a cry.
Not even knowing that soon she would die.
She fell in a trap that wouldn't let loose,
Learning to late that there was no truce.
But still she persisted and made herself sick,
Finding the habit was to hard to kick,
It hurt her much worse then she thought it could
Most thinks it helps them so she thought it would.
Now that she's gone, just a lonely little tear,
We know she died in the trap of a fear,
If you knew what happened, you'd think it
was crude.
But that is what happens
when your fear is of food-
By Natalie K

Since addictions all have a common basis, it is difficult if not impossible to determine from the handwriting precisely what type of addiction a person will fall into. The borderline between an addictive personality and the potential for developing a full-blown addiction is very indistinct. We can only identify the potentiality. As graphologists we can never say that a writer <u>is</u> an addict, only that he or she has the personality basis to become one.

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A L L

R O A D S

L E A D

T O

R H Y T H M

By

Felix Klein

ALL ROADS LEAD TO RHYTHM

By Felix Klein

We ask first: "What is the difference between regularity and rhythm?" Regularity, as we know, is characterized by the constancy of the slant, the size, the width, the pressure, and the straightness of the lines. Regularity is the same as beat, and in fact originates from the Latin word meaning "to beat."

Rhythm derives from the Greek word for "flowing." Regularity and rhythm have in common the fact that they are both a reflection of the movement. An uninterrupted curve represents the rhythm, while the interrupted line represents the angularity, which does not mean that every angular writing is arrhythmic. However, very narrow, angular, left trended strokes reduce the flow of the movement. It can be assumed that with an increase of the sharpness of the angles a reduction of rhythm will be the consequence. According to Ludwig Wirz* "The theory of the rhythm is probably the most controversial subject in German graphology. The same theory has hardly been incorporated into French graphology."

Discussions on the subject of rhythm were conducted over many decades and the new theory of Basic Rhythm complicated the matter even further. Pfanne denies the need for the graphologist to investigate rhythm in order to do a good analysis. Pfanne acknowledges, however, the theories of Klages and admits that they merit further study. He feels that modern theories of movement and brain physiology replace the study of rhythm.

*Grundlegung einer Kausalen Graphologie. Bouvier Verlag Herbert Grundmann. Bonn, 1985.

According to Wirz, this is only partly true, and Muller-Enskat have to be credited with the incorporation of Pophal's contraction and release into the theory of rhythm.

The first step Muller-Enskat took was to distinguish between rhythm of movement, rhythm of form, and rhythm of space (or distribution). Muller-Enskat see the connection between rhythm according to Klages and the contraction theory of Pophal in the substance of rhythm itself. The connection shows up, according to Klages, in the recurring similar pattern at similar intervals and by flowing transitions of polaric to and fro movements. The elastic to and fro movement serves as the basis of the Klagesche Rhythm theory. Roda Wieser also acknowledges that the elastic to and fro movement is one criterion of the basic rhythm.

To describe script rhythm it is not sufficient to mention the grade of elasticity of the to and fro movement, because writing movement is not a simple occurrence like the waves of the sea, the heart beat, and breathing. Pophal pointed out that handwriting has to serve the form, for which a simple to and fro movement is not sufficient. To produce individual form the writer needs certain attitudes, certain contractions and singular movements. Form production requires a constant modification of the movement. The continuous modification of the movement alone does not guarantee rhythmic movement. Only when a periodic interchange of movement release and movement contraction occurs can we speak about rhythm. All graphological indicators that have opposites-- for instance, large and small, wide and narrow, right trend and left trend, heavy pressure and light pressure, fast and slow, etc. -- favor a rhythm

which is dominated by the interchange between the opposing indicators.

Now we come to the rhythm of form. There is form rhythm present when we find similar repetitions of similar transformations which in turn are due to the rhythm of movement. If this is true, then the form rhythm is the molding of the movement rhythm. One has to look at it from the reverse side. It is not that the writing form is created by the movement rhythm but rather that the form forces the movement into its rules. Rhythm is the life force under the laws of nature. Movement rhythm is the drive which produces the stroke. Form rhythm is the creative power which produces the form. Space rhythm has as its objective to conform to the laws of structure. Space or distributional rhythm means the proportional distribution of the writing over the writing surface. Here also we find that the factor of similarity is the focal point of our observation, or in other words the similarity of the proportions between the empty spaces and the word bodies. Another way to express that would be to establish that the empty spaces produce an optical equilibrium.

The rhythm of a handwriting is strongest when the rhythm of movement, which means elasticity and periodically recurring movement patterns, is visible; when there is clear indication of good form rhythm; and finally, when the distribution of the writing over the writing surface produces a rhythmic picture. According to Muller-Enskat, rhythm is a phenomenon of the movement, involving elasticity and periodic inter-

change of polaric expressions, which are also indicators of contractions. The interpretation of elasticity is adaptability in the widest sense. Elasticity also indicates that the writer possesses unconscious powers of assimilation, which in turn influence his ability to develop. Lack of elasticity would therefore allow an interpretation of lack of adaptability, resulting in disturbances in development, again in the widest sense. Script rhythm can not be the expression of vitality or fullness of life but rather relates to the relationship between vitality and spirit, the personal and the impersonal, the emotions and the intellect, the "self" and the "you." Form rhythm, according to Muller-Enskat, indicates a fulfillment, a sense for convictions and imagination, joy in activity and achievement, the will to self expression, the will to work on oneself.

Good rhythm of space indicates that the writer had the ability to live successfully in his surroundings and that his attitudes and convictions were involved in shaping his outer world. Basic rhythm, a theory which was originated by Klages and Wieser, really is connected to the theory of the gestalt. Once this has been established it becomes obvious that everyone has an individual rhythm, which we call personal rhythm. In studying the basic rhythm of Roda Wieser, certain rules are manifested, whereby the basic rhythm is not an expression of tension itself but rather a measure of the change in the tension-release pattern. Wieser was guided to basic rhythm through her observation of criminal writings. The best explanation of basic rhythm according to Wieser would be that

the more a handwriting leans towards rigidity and tension, or the more a writing leans towards slackness and looseness, the lower is the measure of the basic rhythm.

In order to teach students to see rhythm in the handwriting it was necessary to establish at least one aspect of rhythm in a visible pattern. As part of the similar recurrence of impulses in the handwriting, the manifestation of an impulse pattern became a valuable tool in order to start the understanding of rhythm in some form. An impulse occurs whenever the point of the pen touches the writing surface and is completed when the point of the pen leaves the paper. In other words an impulse can be as short as an i-dot or as long as a complete word. We can produce impulses in a rhythmic way or in an arrhythmic way. To see that in the handwriting is very difficult. However, when we produce an impulse pattern by connecting each beginning of an impulse with its end on a thin sheet of paper, we can establish one part of rhythm. It has been observed that one segment established in the rhythm may also show similar results in other parts of rhythm. As we divide the rhythm into three parts it becomes necessary to not only observe the impulses but also how proportionally the letters are formed and the space is disturbed. Finally, a very negative influence on rhythm would be any kind of extreme.

I can not emphasize enough that rhythm influences everything in the handwriting. If one were to point out rhythm's most important impact it would be on the individual's ability to develop. Development is the

key to reaching one's potential, and rhythm is necessary for anyone to attain his or her potential. It is helpful to compare rhythm to the oil that lubricates a fine piece of machinery. As the machinery depends on the oil so does the maximum functioning of a writer depend on rhythm. Although extremes are detrimental to rhythm, the interchange between one end of the spectrum and the opposite end does not necessarily make a writing arrhythmic. However, that interchange must also come in a periodically similar fashion. There are so many ways in which rhythm can be described. One very important definition would be that rhythm is the interchange between the intake of energy and its output.

Werner Wolff, in "Diagrams of the Unconscious," has some very interesting points to make on the subject of rhythm. "One characteristic of rhythm," he notes, "is periodicity. The Russian scintist M. Bechterev, searching for fundamental laws which govern nature as well as man's psychological reactions, believed that rhythm is such a basic principle. Periodicity appears in the change of seasons, in the alternation of day and night, in phenomena of our body such as circulation of blood, heartbeat, respiration, the periodic processes of ovulation, of sleeping and waking.... In the sphere of feelings and moods, periodical alternations are known which, in the cyclothyme [person afflicted with abnormal mood swings] show an extreme state characterized by the constant

alternation of elation and depression."

"Periodicity," Wolff goes on to say, "is not only characteristic of rhythm. Rhythm is not merely a regular repetition of stimuli or a regular succession of accents or tone-impulses, as in music, but also a phenomenon of grouping. Succeeding stimuli, such as the tones of music, can be perceived as a melody only if they are grouped. Different impressions of our visual perception can result in a perception of objects only if these single impressions are grouped and interrelated. Rhythm," he continues, "is a characteristic of our feelings and emotions...(and) the feeling of rhythm generally increases with repetition."

There is a rhythm of the outer and of the inner world, according to Wolff and other researchers. Wolff says, "The immediate influence of outer rhythm upon organic changes is shown in ceremonial movements, marches and dances that lead to **ecstasy.** The two rhythms, that of the outer world and of the inner world, confront each other and are in continuous relationship. It may be observed that the most pleasurable rhythm is that in which the outer rhythm coincides with the inner one. In so-called rhythm-therapy, especially in cases of stammering caused by the fact that the subjective rhythm is not adapted to the objective one, cures have been effected by an environmental change and through treatment by adaptation. We may conclude," Wolff states, "that personal rhythm is determined by the rhythm of environment as well as by inner, organic processes; and that the degree of each of these rhythmical deter-

minants is different, some persons being rhythmically more determined from without, others from within."

"The rhythmical manifestation of periodicity has the characteristic of a repetition of the same pattern, which we call consistency if it is repetition in time, and symmetry if it is repetition in spatial arrangement. But besides consistency and symmetry, rhythm has the characteristics of a definite movement pattern, just as a wave of sound or a bit of color has its definite frequency of oscillation. Every elastic body, be it a wooden beam, stretched string, glass jug, steel bridge, or a roomful of air, has its own natural period of vibration. A pendulum of a fixed length always makes the same number of swings in a second.. If the rhythm in graphic movement were to show unvariable characteristics it might be compared to a natural period of vibration." In going on to discuss stability and change of rhythm, Wolff says, "The pattern of rhythm is not affected by transposition. When we have an acoustic rhythm, such as one long and two short beats, the pattern is not affected whether the sound be loud or soft, and whether the sound be performed by sticks, waterdrops or piano keys. However, the rhythm is affected by the change of intervals, that is, by a change of the relationship of beats. When we have visual rhythm such as a periodical alternation of a long and two short dashes, the pattern is not affected whether the relative size of the dashes be long or short or whether circles and dots (or other forms) be substituted. However, the

rhythm is affected by a change of grouping, that is, by a change of the relationship of the elements..... We made a similar observation in patterns of graphic movements: neither the change of the relative size nor a change in the use of form-elements necessarily affects the pattern of the proportions. The rhythmical pattern of movement is changed, however, if the relationship varies."

Wolff elaborates: "If graphic movement were an expression of personality we would expect both phenomena, stability and change of rhythmical patterns. The pattern of our personality remains stable for certain periods of time, longer for some people, shorter for others. It is through deep-reaching experiences that this pattern changes. For many years of his life a person may possess a fixed neurotic pattern of living, but through a penetrating experience or through the application of psychotherapy this pattern may suddenly change; for instance it may change from activity to passivity, from expression of movements to a withdrawal. Such changes appear also if a person becomes sick bodily or mentally. Changes of movement patterns produced by psychological changes have been observed experimentally."

"The extremes of psychic tension are elation and depression, exaggerations of feelings of happiness and unhappiness. The word 'tension' from the Latin 'tensio,' means 'the act of stretching or straining.' In elation this stretching of forces is a raising of level, and actually, the meaning of the word 'elation' is elevation of mind, while

depression means 'the act of pressing down, a sinking of a surface; a sinking of the spirits.' Experimental observations supported this insight of language. As G.V.N. Dearborn remarks'In a pleasant emotional state there will be an extension rather than a contraction of muscles (to jump for joy); one will lean forward rather than recoil.'

"H.H. Remmers and L.A. Thompson, Jr. asked students to draw lines on paper while thinking of pleasant events and unpleasant events. The lines drawn during pleasant thoughts were longer than those during unpleasant thoughts. The involuntary tendency toward extension or contraction of movement appears to be based upon emotional stimuli.

"J. E. Downey, who was the first in this country to experiment with handwriting, reports that she and another subject wrote their signatures every day for four months, at the same time indicating their mood. When, at the end of the period, Downey compared the different signatures in relation to the moods in which they were written, she found that the total graphic movement increased when made in an energetic mood. However, an extension of movement, combined with instability and irregularity, also appeared if the writer's control of movement diminished, as in states of exhaustion. Similar observations have been made in experiments on the estimate of length. According to H. Munsterberg, depressive states are related to underestimation, elated states to overestimation.

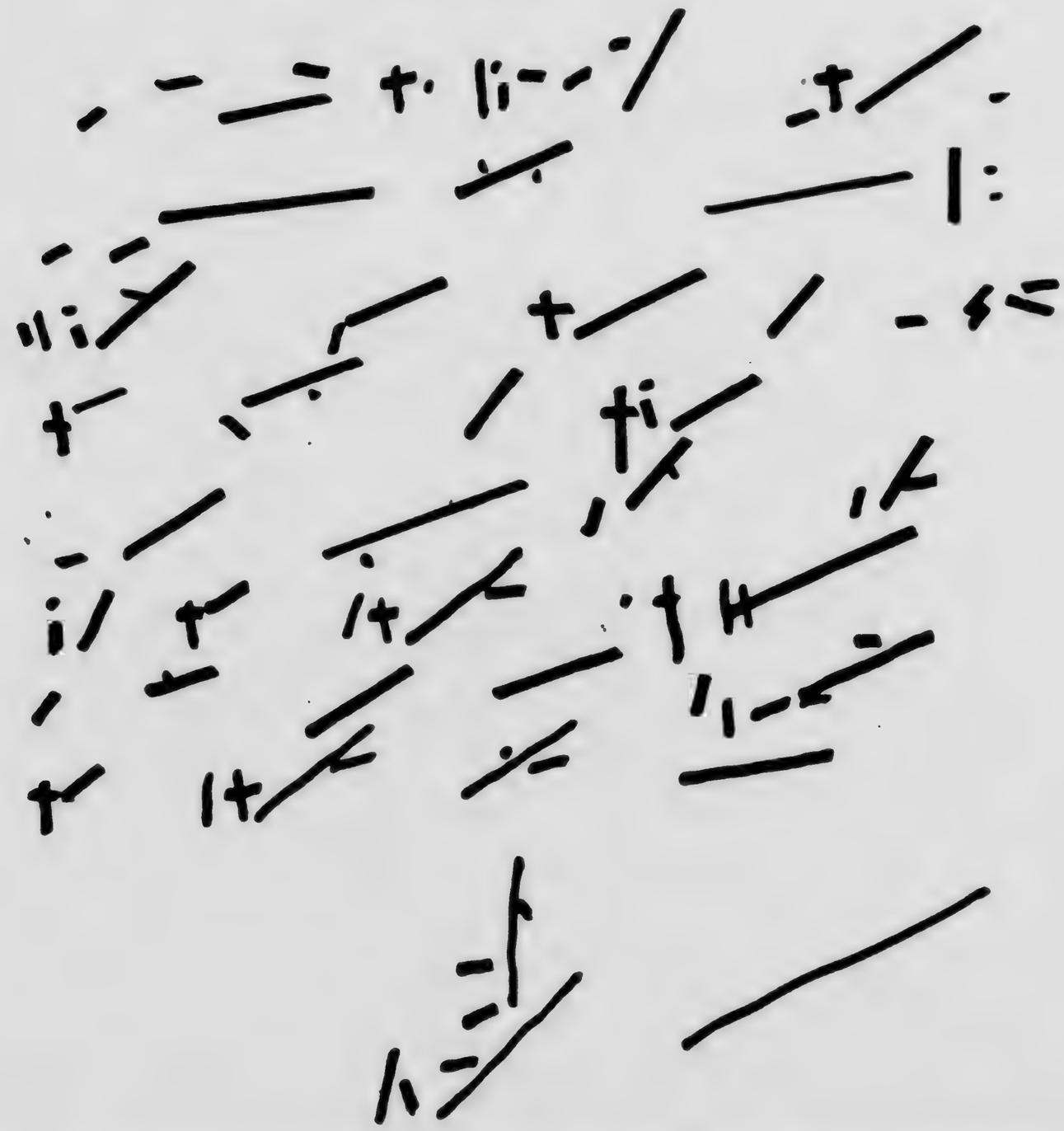
I will end this discussion of Wolff's chapter on rhythm in personality with his statement that, "all the findings on movement patterns under opposite moods demonstrate a positive relationship between emotional states and motor activity."

I want to live in Italy.
I remember hiding under the
Dining room table and I sat
there crouched and fired.
I also recall seeing Castro
in the streets of Havana
and tank men were spraying
the streets with guns.

Ailin

ILL 1.

September 17, 1965



Dear Roger,

Well, here's what I ate for breakfast: I had a little shakti tea and a lot of love and some Coca-Cola... and fresh air.

ILL. 2.

I want to go to Italy -

sun -

coffee -

good food -

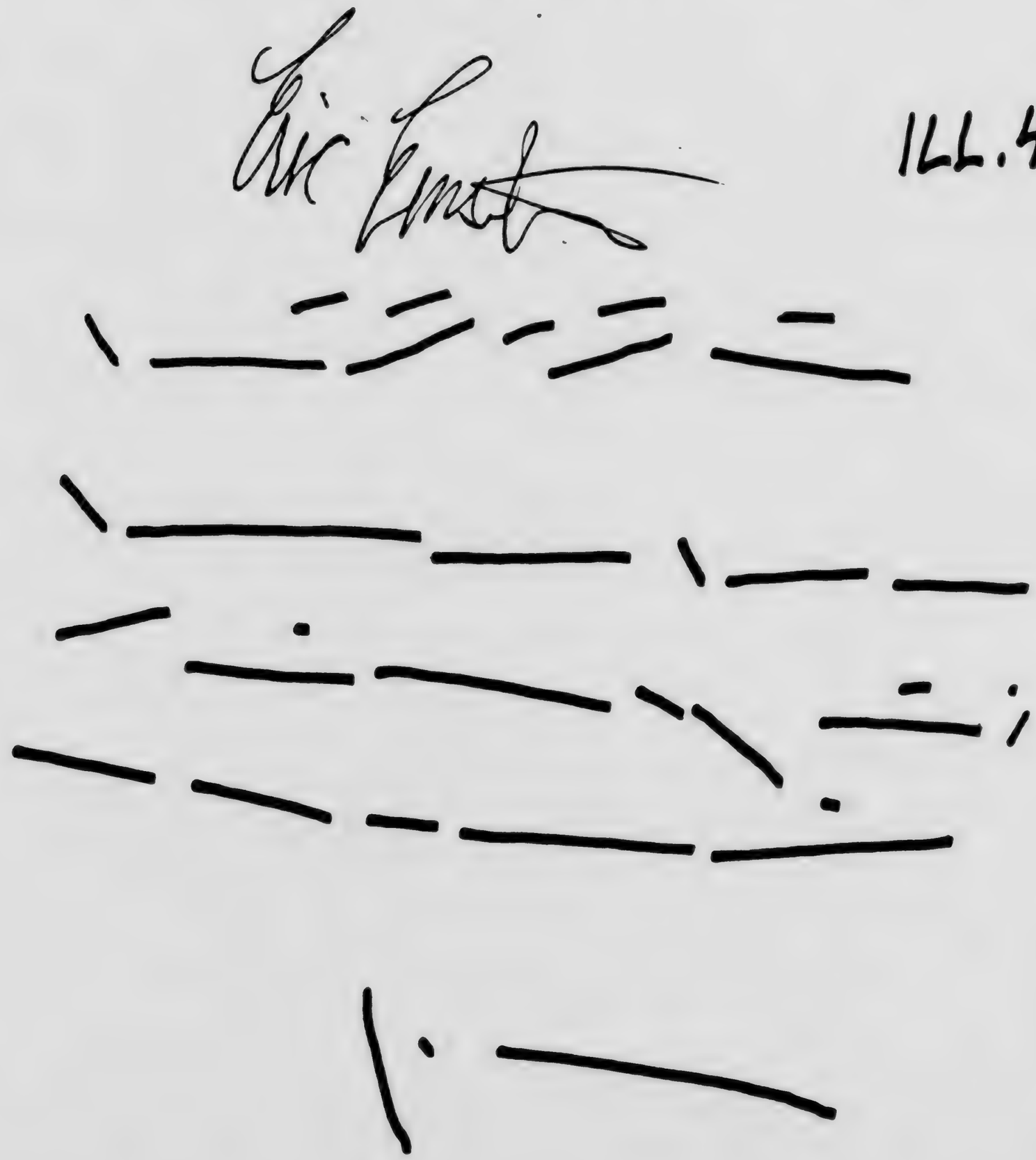
wonderful!

ILL 3.

I want to go to Italy.

I remember when I was four
and being bounced on my father's
knee while he played piano.

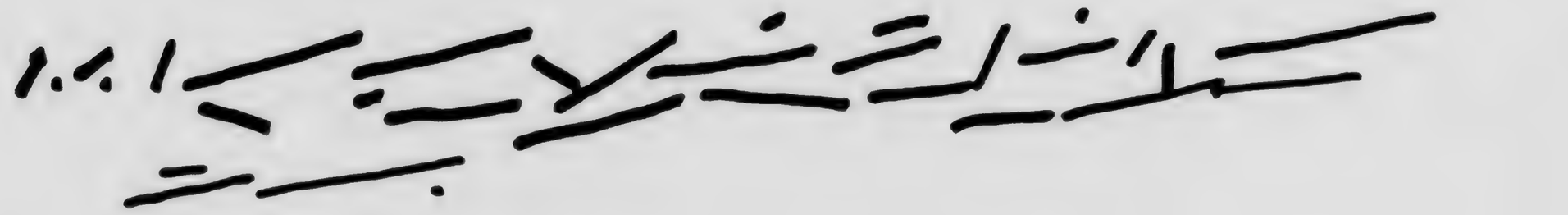
Eric Ernst 1LL.4.



Dear Mr. Rubin:
Wish a very joyous Christmas season and
a peaceful New Year.
Hajo Yemagima

P.S. Please send my wish to Miss Hyrese.
And I hope she would be surprised by
the scarf.

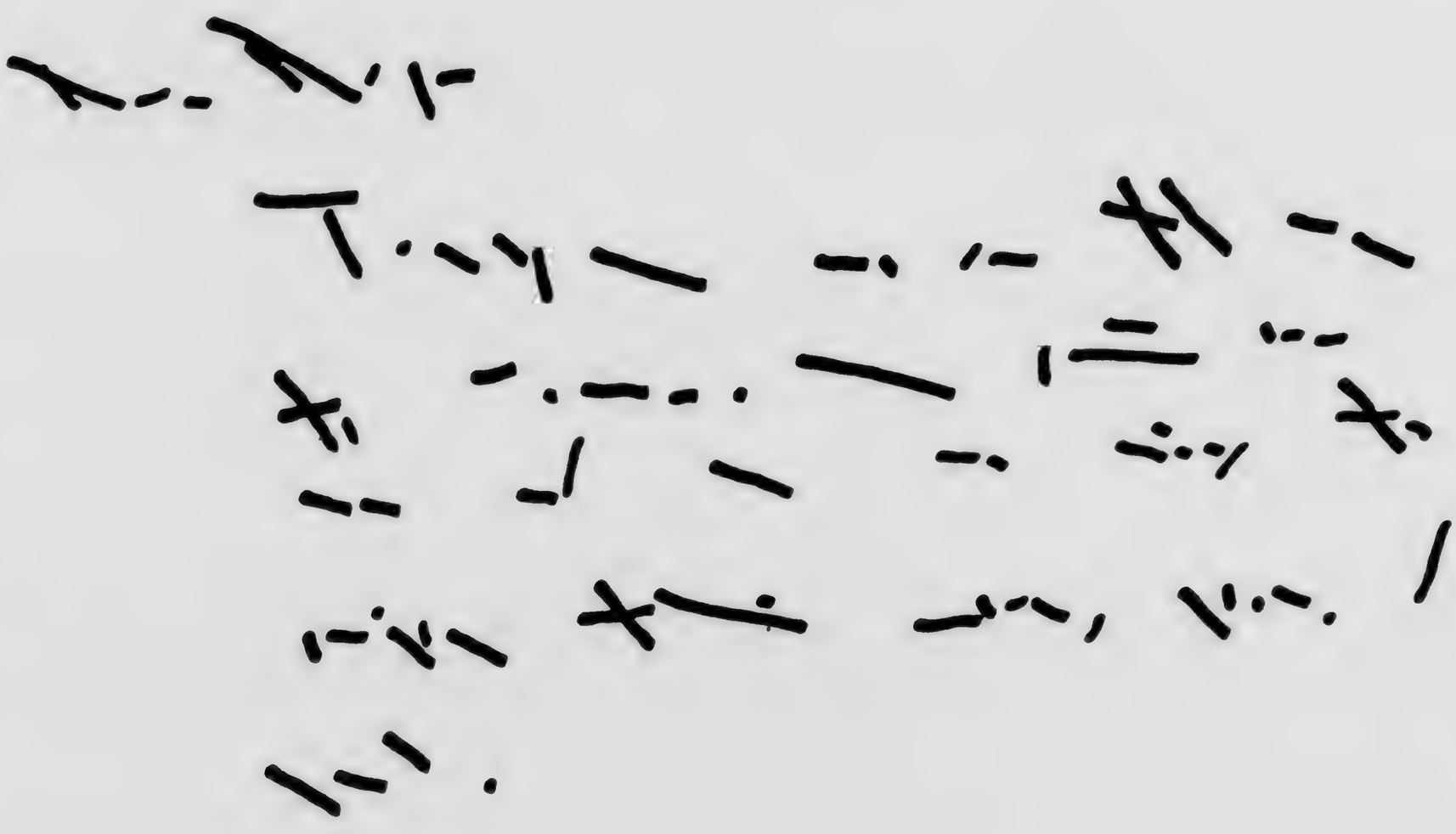
ILL.5.



Dear Roger

Today we are on the way
to Rome. My parents are
here and we are going to
enjoy their house, pool, and
food.

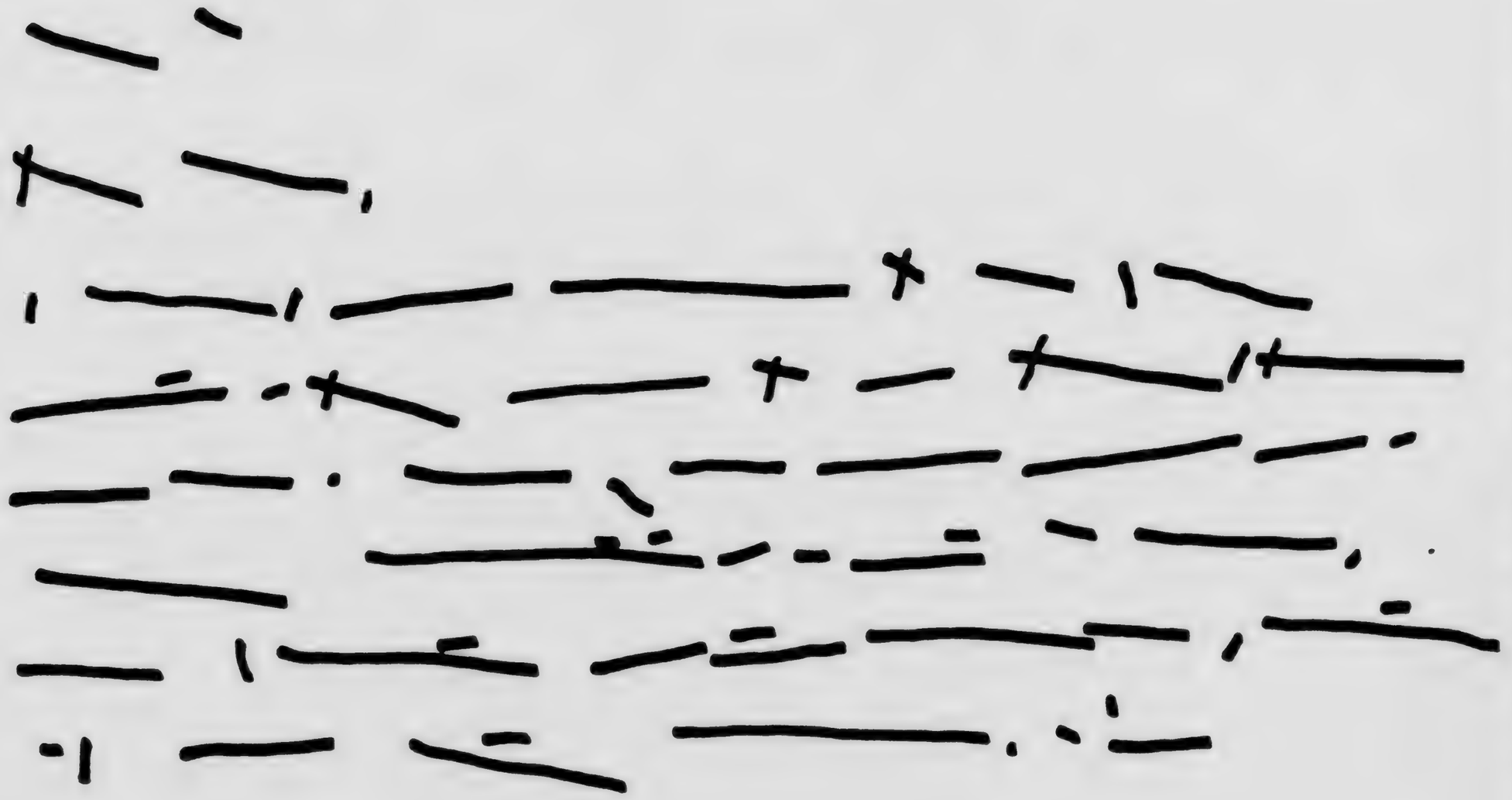
ILL. 6.



May 30, 1986

Dear Roger,

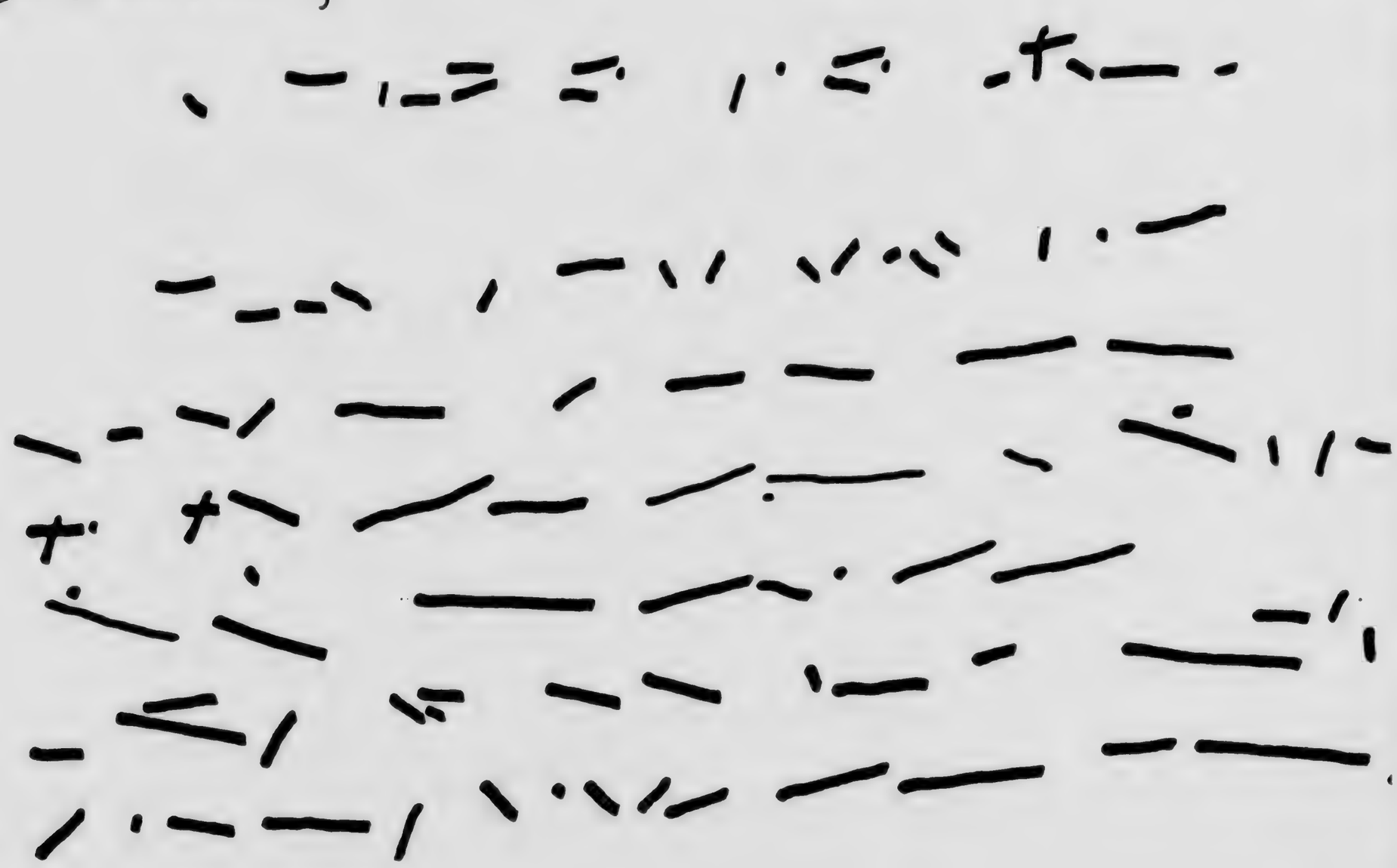
I always look forward to our yearly visits - they seem to be touchstones for me. This year has been especially dramatic - a lot of work, my 2 months in the hospital, meeting JB and getting married. I'm pleased



I want to go to Italy.

ILL.8.

When I was about four
years old I ran away
to the river where a bridge
building crew who were
eating at my great aunt's
Boarding House were working.

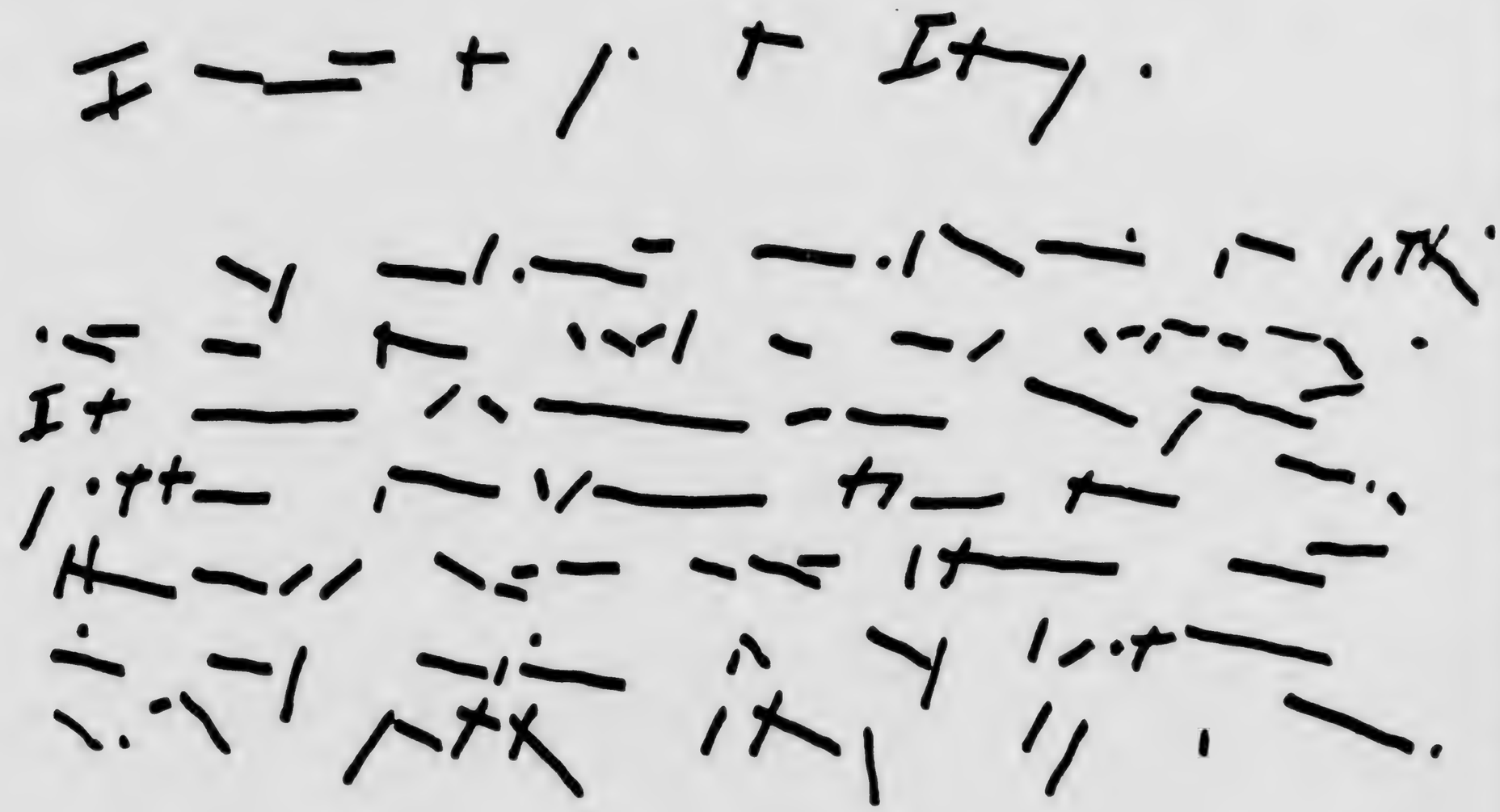


My name is Kurt Williamson and I've been writing for five years although many people don't know this. I believe it though, as I do been doing it all by myself. So, I fell I do write and perhaps this is proof. Does this make sense.

144.9.

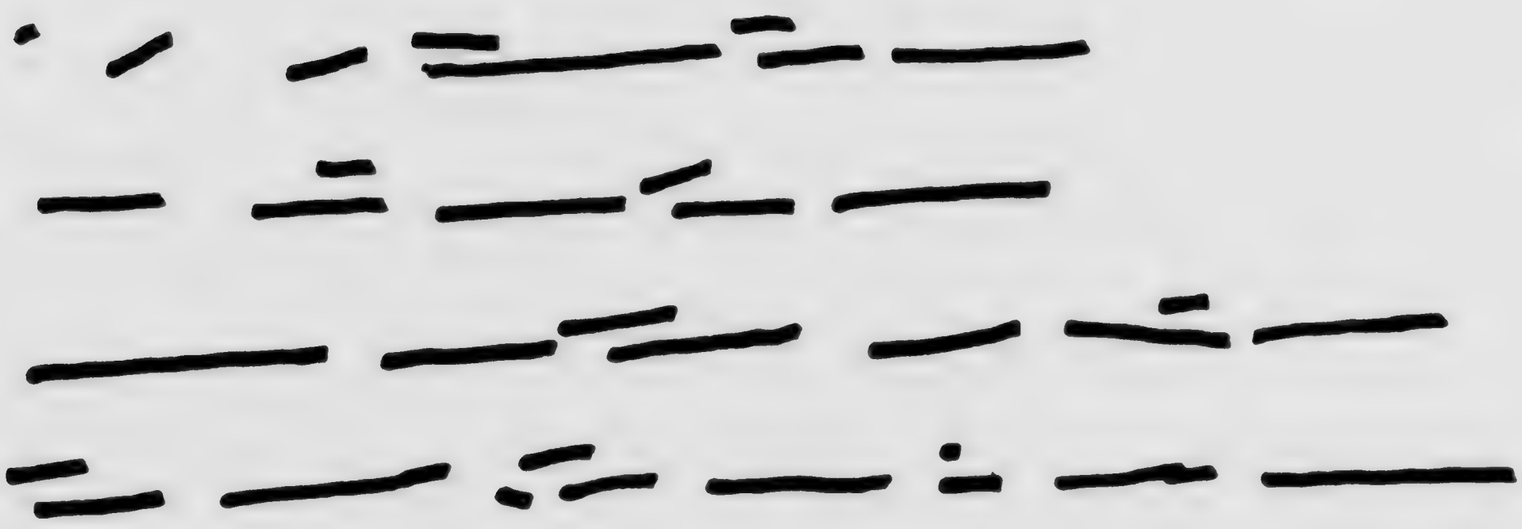
I want to go to Italy.

My earliest recollection is sitting out on the curb of our driveway. It was summer - we had just gotten icecream from the Good Humor Man. We sat stands out in my mind as my brother Mike getting stung by a bee.



Don't go through the pain
and not learn the lesson
because each time you don't learn
the lesson, the pain is more severe

11.11.11.



DESCRIPTION OF THE ILLUSTRATIONS

Illust. 1: FEMALE, 28, RIGHT HANDED.

It is very likely that the pattern of such an unusual writing will also be unusual. The extremes in the handwriting clearly show a difficulty in the rhythm. Looking at the writing will give you the impression of fluidity. It is also true that similar stroke formations occur in similar intervals. The pattern shows a clear difficulty, and from the writing it can be identified as a difficulty in the oral period. The writer is an airline hostess, very successful in her work.

Illust. 2: MALE, 22, RIGHT HANDED.

From the writing it could be expected that the pattern would be very poor.However, looking at the pattern it is almost surprising how well organized the arrangement of the lines is. According to the pattern, the person must be functioning. According to the writing there is a difficulty in emotional development which would not come across in the pattern. The young man is a musician, but because of the difficulty in his emotional release pattern he is an extensive user of Coca Cola and cocaine.

Illust. 3: MALE, LATE 50's, RIGHT HANDED.

As a first impression the writing is very fluid and surely is not arrhythmic. Looking at the impulse pattern it surely does not give the same impression. Trying to establish the profession of this person will most likely lead you in the wrong direction. He is a medical doctor, wanting to be different even in this field. He is a physiatrist, a practitioner of rehabilitation medicine, who does "hands on" work with the body of the patient. His need for originality is clearly indicated in the pattern.

Illust. 4 MALE, 13, RIGHT HANDED

Very little hope of seeing even a fair pattern can be expected from this handwriting. Extensions into the upper zone are so extreme that one surely would expect an extreme pattern. However, the pattern's rhythm is so well established that one wonders

where this kind of rhythm can be seen in the handwriting. The answer is that at the age of 13 there is an extremely high intellect which would warrant the opinion that he should be in the sciences for his career. Both his grandfather and grandmother, as well as his father, are medical doctors.

Illust. 5 MALE, 30, RIGHT HANDED, JAPANESE.

The rigidity in this writing portrays a person who is used to working with details and is capable of extreme accuracy. It is a contradiction that he shows oral hooks in the writing, which is contrary to the compulsive regularity. This is the reason why the pattern is not regular. It clearly shows the difficulty in the emotional area.

Illust.6: MALE, 33, LEFT HANDED.

This fragmented writing allows the prediction of a truly fragmented impulse pattern. The inability to relate to others caused him to become a drug addict. His profession was that of a professor of law.

Illust.7 FEMALE, MID-30's.

Just looking at the writing will show the fine rhythm, which can be expected in the impulse pattern. Not only is this a certain indication of rhythm but also of the ability to use energy in a proper way. The big surprise comes when one looks at the capital I, which shows that her self image is poor indeed.

Illust. 8 FEMALE, 60, RIGHT HANDED.

The interruptions in this writing are not due to the copy but are in the original. Any undue interruption in the handwriting will not give a good impulse pattern. Whenever she interrupts, the impulse pattern will be very poor. When she does not interrupt and writes fluently, she will improve her pattern. This can be clearly seen by comparing the first two lines with the next four lines of the pattern. This woman is a retired nurse. She is quite unhappy because of her difficulties.

Illust. 9 MALE, 26, RIGHT HANDED

It is almost superfluous to look at the pattern. There are so many inconsistencies in the writing that one would be surprised to find

a good pattern. Lack of male identification is the original problem and because of it the writer became a homosexual.

Illust.10: MALE, 28, RIGHT HANDED.

This is a handwriting which is also extremely fragmented. In addition to the fragmentation there is also threadiness, which on the one hand portrays a person with a high intellect and a high awareness level, but on the other with a very poor adjustment in the emotional area. The pattern is very poor and would indicate that there are serious problems.

Illust.11: MALE, 29, RIGHT HANDED

This writing is fluid, although it shows a poor middle zone legibility and a tendency towards thread. The left slant is contradictory to the rest of the writing. Poor adjustment in the emotional area would be the most important thing to mention here. Looking at the pattern, it is almost impossible to believe that such a pattern would come from this writing. The backward slant can not be seen in the pattern, so the contradictions are not detectable from it. It is not too difficult to determine from the script itself that the person has difficulty emotionally. He is a drug addict, using cocaine.

* * * * * * * * * * * * * *

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CHARACTER STRUCTURE OF NEUROSES

Dr. Bernhard Wittlich, a German graphologist, had the idea to investigate the possibility of establishing the character structure of neuroses through the handwriting. In order to do that he employed two German psychologists, Horst Flebrand, Elga Wessely-Bogner, who developed four basic character combinations for the four neuroses to be investigated. The four neuroses were:

1.) Depressive
2.) Compulsive
3.) Hysteric
4.) Schizoid

On the basis of the findings of the two German psychologists Wittlich created a very complicated graphological method to determine the character structure of the four neuroses from the handwriting. This method was published: "Neurosestructuren und Handschrift", Dipa-Verlag Frankfurt/Main, 1968.

In order to be of practical value the need for a simplification of the method became apparent. However, the new method had to provide results as close as possible to the results from the original method.

Dr. Helene Eliat van de Velde assisted me in establishing the simplified method. Her twentyeight patients, to whom she had administered a battery of tests, were also examined with the new graphological method. The diagnosis of the graphological analyses was exactly the same as the one established by the battery of psychological tests.

In addition I sent a copy of my method and a sample of my diagram to Renate Kuemmell, the daughter of Dr. Wittlich, with a particular handwriting. Mrs. Kuemmell analyzed the handwriting with the help of the method of her father and wrote an enthusiastic report about the similarity of the two results.

It has been established that difficulties in the oral period will result in the development of the schizoid character structure if the child is highly sensitive. Under the same condition and during the same developmental period a less sensitive child will develop into depressive character structure. Difficulties during the anal period will result in the formation of the compulsive character structure. Problems during the phallic period will result in the development of the hysteric character structure.

Psychologists that were consulted by Dr. Bernhard Wittlich, the originator of this method in the original version, established certain character structures of the four types of neuroses. The version of this particular test which will be discussed in this lesson was simplified and translated by myself.

Depressive Character Structure

Desire for nearness
Desire for submission
Incapable of genuine partnership
Lack of ego power
Feeling of being at the mercy of others
Feeling of being asked to do too much (causing resignation)
No desire for planning
No courage
Guilt feelings
Subordination
Seemingly unassuming
Fear of self-development
Fear of isolation
Fear of losses

but also:

Empathy
Helpful
Devoted
Grateful

Compulsive Character Structure

Cannot tolerate changes
Safeguarding
Obstinacy
Pedantry
Intolerance
Dogmatism
Tendency toward principles
Pondering
Cautious
Retains prejudice
Attachment to traditions
Fear of change of conduct
Fear of the transitory

but also:

Ambitious
Diligent
Sense for duty
Perseverance
Firmness
Seriousness

Hysteric Character Structure

No acknowledgement of order and rules
No relationship to outside world
Rejection of responsibility
Infantile
No self-criticism
No endurance
No concentration
Lack of patience
Looking for admiration
Curious
Spontaneity
Lives in a pseudo-world
Short attention span
Refuses recognition of obligation
More initiative than persistence
Enemy of traditions
Fear of reality and necessity
Seeking artificial nearness

but also:

Readiness to take chances
Flexible
Impulsive
Optimistic

Schizoid Character Structure

Strives toward self-development
Egocentric attitude
Autism
Rationalism
Emphasis on intellect rather than emotion
Fear of obligations
Few social contacts
Rejecting
Distrustful, sceptical, cynical
Abrupt change of reactions
Change between over or underestimation of se
Fear of nearness
Fear of submission and adaptation (will be regarded as loss of identity)
Fear of each new start

but also:

Independence, objectivity, self-criticism
No traditions
No sentimentality
Uncompromising

It now becomes evident that indicators in the handwriting can be classified to reveal the character structure of the four types. Determination of a character structure of a particular handwriting must be made between opposite indicators, as listed below.

Picture of Movement

1. Rhythm of movement
   a. elastic ..... rigid
   b. swinging ..... slack
   c. smooth ..... disturbed
2. Uninterrupted (fast) ..... interrupted (slow)
3. Hasty ..... not hasty
4. Curvy ..... linear
5. Strong pressure ..... weak pressure
6. Pastose ..... sharp
7. Connected ..... disconnected
8. Right trend ..... left trend
9. Circular movement counter-clockwise ..... circular movement clockwise
10. Regular ..... irregular
11. Centrifugal, away from center ..... centripetal, toward center

Picture of Form

12. Formrhythm strong ..... weak
13. Fullness ..... meagerness
14. To-and-fro movement ..... singular movement
15. Enriched ..... simplified
16. Garland ..... arcade
17. Thread ..... angle
18. Stylish ..... schooltype
19. Uniformity ..... lack of uniformity

Picture of Space

20. Cleverly joined ..... clumsily joined
21. Space distribution rhythmic ..... arrhythmic
22. Vertical expansion large ..... small
23. Emphasis on upper zone ..... emphasis on lower zone
24. Middle zone high ..... low
25. Wide letters ..... narrow
26. Distance between letters wide ..... narrow
27. Emphasis on beginning of word ..... neglect of beginning of word
28. Emphasis on end of word ..... neglect of end of word
29. Large, in comparison to format ..... small
30. Right slant ..... upright and left slant
31. Distance between words large ..... small
32. Distance between lines large ..... small

In the interest of clarity, a few terms may need explaining:

1a. Elastic	rigid	Elastic versus rigid may not always be considered as opposites, but for this test that opposition is appropriate.
1b. Swinging	slack	Swinging vs. slack may not necessarily be considered opposites either, but here again the distinction will stand.
2. Uninterrupted (fast)	interrupted (slow)	Here the specification of fast vs. slow is less important than uninterrupted or interrupted. Interruptions should be chiefly considered whenever an interruption is unwarranted. A proper interruption would be a stopping in order to make an i-dot or a t-bar.
3. Hasty	not hasty	Hasty and not hasty do not mean speedy as opposed to slow. To be considered hasty, the writing must be faster than the writer's personal rhythm. Hasty writing usually shows some neglect of form.
4. Curvy	linear	Curvy writing should not only have curves in the middle zone but the loops both in the upper and lower zones should be wider than the school model prescribes. Linear writings usually are narrow and at the same time have upper and lower loops narrower than the school model.
9. Circular movement counter-clockwise	circular movement clockwise	An example of a counter-clockwise movement is a garland. A typical example for a clockwise movement is an arcade. Any letter that moves in the opposite direction from the school model is significant for the determination of clockwise and counter-clockwise
11. Centrifugal (away from center)	centripetal (toward center)	Any stroke that has a tendency to go away from the center into the upper or lower zone will fit the centrifugal classification. Things that have a tendency to remain in the middle zone represent centripetal movement.
14. To-and-fro movement	singular	This concept refers to the development of the writing. Singular movement is a writing that is not only slow but also shows few variations from the school model. A singular movement usually does not show sense for form. In fact it is possible that the form will be neglected. In all cases of singular movement one gets a sense of awkwardness, of laboring to produce movement.
15. Enriched	simplified	Any addition to the school model would produce an enriched writing. Any reduction from the school model without loss of legibility, would be simplification.
19. Uniformity	lack of uniformity	Whenever letter formations seem to be repeated accurately, we call this uniformity. The opposite would indicate lack of uniformity.
20. Cleverly joined	clumsily joined	A good example of cleverly joined letters would be a t-bar connected to a following h, and an i-dot connected in either of these two ways: *ltll bll*
26. Wide distances between letters	narrow	It is possible for a handwriting to be narrow but with wide connecting strokes between letters.
31. Large distance between words	small	The medium distance between two words is the width of the letter m in the handwriting sample being examined.

The following tables are designed to show you how the character structure of each neurosis can be seen in the handwriting.

Table 1.

I. DEPRESSIVE

+	-		
Picture of Movement			
1. Rhythm of movement			
a. elastic	rigid		
b. swinging	slack	-	feeble, aimless, emotionally unstable
c. smooth	disturbed	--	hesitating, discouraged
2. Uninterrupted (fast)	interrupted (slow)	-	inactive, no will power, distrust.
3. Hasty	not hasty	+-	unbalanced, aimless
4. Curvy	linear		
5. Strong pressure	weak pressure	--	fearful, tires easily, no initiative.
6. Pastose	sharp	-	no sense for reality
7. Connected	disconnected	+	blindness to facts, unrealistic, melancho
8. Right trend	left trend	-	guilt feelings, distrust
9. Circular movement counter-clockwise	circular movement clockwise	+	touchy, delicacy of feelings
10. Regular	irregular	-	weak willpower, emotionally unstable
11. Centrifugal (away from center)	centripetal (toward center)	-	lack of inner security
Picture of Form.			
12. Formrhythm strong	weak	-	immature, lazy
13. Fullness	meagerness		
14. To-and-fro movement	singular	-	rigid
15. Enriched	simplified		
16. Garland	arcade	+	dependent, melancholic
17. Thread	angle	+	weakness
18. Stylish	schooltype	-	discouraged, narrow outlook.
19. Uniformity	lack of uniformity	++	dependence on authority, lack of initiati overly restricted by conscience.
20. Cleverly joined	clumsily joined		
Picture of Space.			
21. Space distribution rhythmic.	Arrhythmic	-	helplessness
22. Vertical expansion large	small	-	apathetic
23. Upper zone emphasized	Lower z.emphasized	---	easily disheartened, sluggish.
24. Middle zone high	low	+-	changing demands, disturbed self-esteem
25. Wide letters	narrow	-	fear of life
26. Wide distances between letters	narrow		
27. Emphasis on start of word.	neglected	--	self-doubt, timidity.
28. Emphasis on end of word	neglected	-	feeble, insecure, fearful
29. Large compared to format.	small	+- also -	disturbed self-confidence, passivity, unproductive
30. Right slant	upright, left		
31. Large distance between words	small		
32. Large distance between lines	small	++	danger of neurosis

Table 2.

II. COMPULSIVE.

+		-
Picture of Movement		
1. Rhythm of movement		
a. elastic	rigid	-- rigidity
b. swinging	slack	———
c. smooth	disturbed	- sensitive
2. Uninterrupted (fast)	interrupted (slow)	-- indecisive, obstinate, pessimistic, rigid
3. Hasty	not hasty	- fearful, obstinate, inhibited
4. Curvy	linear	- pedantry, rigidity
5. Strong pressure	weak pressure	+ inhibited, fanatical
6. Pastose	sharp	- self-tormenting
7. Connected	disconnected	- obstinate, greedy, intolerant, unadaptable
8. Right trend	left trend	———
9. Circular movement counter-clockwise	circular movement clockwise	+ obsessive
10. Regular	irregular	++ principled, unadaptable
11. Centrifugal (away from center)	centripetal (toward center)	- reclusive, pedantic
Picture of Form.		
12. Formrhythm strong	weak	- dogmatic
13. Fullness	meagerness	- one-sided, abstract
14. To-and-fro movement	singular	- artificial
15. Enriched	simplified	———
16. Garland	arcade	- formal, defensive, distrustful
17. Thread	angle	- obstinate, inhibited, uncooperative
18. Stylish	schooltype	--- stereotyped
19. Uniformity	lacks uniformity	++ fear of everything, indecisive, pedantic
20. Cleverly joined	clumsily joined	- obstinate, narrow outlook
Picture of Space.		
21. Space distribution rhythmic	arrhythmic	-- stubborn, asocial
22. Vertical expansion large	small	———
23. Upper zone emphasized	lower z. emphasized	- pedantic, apathetic
24. Middle zone high	middle zone low	- indecisive, cautious
25. Wide letters	narrow	--- fear of life
26. Wide distances between letters	narrow	- pedantic, egoistic, cautious
27. Emphasis on start of word	Start of word neglected	———
28. Emphasis on end of word	End neglected	———
29. Large compared to format.	Small	———
30. Right slant	upright, left	-- defensive, inhibited
31. Distance between words large	small	+ thinking agility
32. Distance between lines large	small	- unclear judgment

Table 3.

III. HYSTERIC

+		-	
	Picture of Movement		
1. Rhythm of movement:			
a. elastic	rigid	-	intolerant
b. swinging	slack		
c. smooth	disturbed	-	delicate
2. Uninterrupted (fast)	interrupted (slow)	+	superficial, conceited
3. Hasty	not hasty	+	restless, distractable, excitable
4. Curvy	linear	+	need to lean on somebody, false nearness
5. Strong pressure	weak pressure	-	sensitive, unworldly
6. Pastose	sharp	+	corruptible, love of variety, unstable
7. Connected	disconnected	+-	capricious
8. Right trend	left trend		
9. Circular movement counter-clockwise	circular movement clockwise	+	lets oneself go.
10. Regular	irregular	-	unstable, emotional, tends to exaggerate
11. Centrifugal (away from center)	centripetal (toward center)	+	unstable
	Picture of Form		
12. Formrhythm strong	weak	-	no self-criticism, no sense for order
13. Fullness	meagerness	++	a busy-body and exaggerator
14. To-and-fro movement	singular	+	primitive, uninhibited
15. Enriched	simplified	++	desire for self-assertion
16. Garland	arcade	-	not genuine, restless; also ++-
17. Thread	angle	+++	not genuine, a sensationalist
18. Stylish	schooltype	---	on and off self-confidence
19. Uniformity	lacks uniformity	---	phantasy lies, emotionally changeable
20. Cleverly joined	clumsily joined	++-	"shining intellectualism"
	Picture of Space		
21. Space distribution rhythmic	arrhythmic	-	artificial nearness
22. Vertical expansion large	small	++	desire for self-assertion
23. Upper zone emphasized	lower z. emphasized	+	unsure of one's own instincts
24. Middle zone high	middle zone low		
25. Wide letters	narrow	++-	ambivalence about their self image
26. Wide distances between letters	narrow distances	+	irritable, uninhibited, a busy-body
27. Emphasis on start of word	start of word neglected	++-	desire for self-assertion, artificial attitudes, play-acting.
28. Emphasis on end of word	End neglected		
29. Large compared to format	small	+- also +	no sense for reality, wish to be important, uninhibited, labile.
30. Right slant	upright, left	++-	moody, changeable.
31. Distance between words large	small	---	subjective, unrealistic, dependent, experiences not genuine
32. Distance between lines large	small	---	experiences not genuine

Table 4.

IV. SCHIZOID

+	-		
Picture of Movement			
1. Rhythm of movement:			
a. elastic	rigid	-	split personality
b. swinging	slack		
c. smooth	disturbed	-	irritable
2. Uninterrupted (fast)	interrupted (slow)		
3. Hasty	not hasty	+-	unbalanced
4. Curvy	linear	-	stubborn, inadequate
5. Strong pressure	weak pressure	+-	social inadequacy, pretentious
6. Pastose	sharp		
7. Connected	disconnected	--	no contact, asocial
8. Right trend	left trend	++-	split personality, problematic
9. Circular movement counter-clockwise	circular movement clockwise		
10. Regular	irregular	-	asocial, ambivalent
11. Centrifugal (away from center)	centripetal (toward center)	-	immature, disturbed self-confidence
Picture of Form			
12. Formrhythm strong	weak	+	egocentric, rationalistic
13. Fullness	meagerness	-	uninhibited
14. To-and-fro movement	singular		
15. Enriched	simplified	+	wanting to exceed one's limitations
16. Garland	arcade	-	no contact, closed up
17. Thread	angle	+	conflicted nature, apathetic
18. Stylish	schooltype	+	artifical, ambivalent, not genuine
19. Uniformity	lacks uniformity	---	inner strife, poor self control
20. Cleverly joined	clumsily joined	-	incapable of adapting
Picture of Space			
21. Space distribution rhythmic	arrhythmic	--	no personal contacts
22. Vertical expansion large	small	++-	changeable emotional reactions
23. Middle zone emphasized	lower z.emphasized	+-	dual personality
24. Middle zone high	middle zone low	--	self-doubt, fearful
25. Wide letters	narrow	-	prejudices
26. Wide distances between letters	narrow distances	-	distrust, fearful
27. Emphasis on start of word	start of word neglected	+	arrogant
28.Emphasis on end of word	end neglected	+	opinionated
29. Large compared to format	small	+-	inhibited
30. Right slant	upright, left	+-	; also -- inhibited, unsure of impulses
31. Distance between words large	small	++	no contact, isolated
32. Distance between lines large	small	--	lacking in proper reserve and respect for others

SCORE SHEET FOR CHARACTER STRUCTURE NEUROSES TEST

✓ = confirms standard
✗ = does not confirm standard

1. Rhythm of movement: +	—		D	✓	✗	C	✓	✗	H	✓	✗	S	✓	✗
a. elastic	rigid	1a	o			--			-			-		
b. swinging	slack	1b	-			o			o			o		
c. smooth	disturbed	1c	--			-			-			-		
2. Uninterrupted (fast)	interrupted (slow)	2.	-			--			+			o		
3. Hasty	not hasty	3.	+-			-			+			+-		
4. Curvy	linear	4.	o			-			+			-		
5. Strong pressure	weak pressure	5.	--			+			-			+-		
6. Pastose	sharp	6.	-			-			+			o		
7. Connected	disconnected	7.	+			-			+-			--		
8. Right trend	left trend	8.	-			o			o			++-		
9. Circular movem. counterclockwise	circular movement clockwise	9.	+			+			+			o		
10. Regular	irregular	10.	-			++			-			-		
11. Centrifugal, away from center	centripedal, toward center	11.	-			-			+			-		
12. Formrhythm strong	formrhythm weak	12.	-			-			-			+		
13. Fullness	Meagerness	13.	o			-			++			-		
14. To and fro-movement	singular movement	14.	-			-			+			o		
15. Enriched	simplified	15.	o			o			++			+		
16. Garland	arcade	16.	+			-			-also++-			-		
17. Thread	angle	17.	+			-			+++			+		
18. Stylish	schooltype	18.	-			---			---			+		
19. Uniformity	lack of uniformity	19.	++			++			---			---		
20. Cleverly joined	clumsily joined	20.	o			-			++-			-		
21. Space distribution, rhythmic	arhythmic	21.	-			--			-			--		
22. Vertical expansion, large	small	22.	-			o			++			++-		
23. Emphasis on upper zone	emphasis on lower zone	23.	---			-			+			+-		
24. Middle zone, high	low	24.	+-			-			o			--		
25. Wide letters	narrow letters	25.	-			---			++-			-		
26. Distance between letters, wide	narrow	26.	o			-			+			-		
27. Emphasis beginning of word	neglect beginning of word	27.	--			o			++-			+		
28. Emphasis end of word	neglect end of word	28.	-			o			o			+		
29. Large, in comparison to format	small	29.	+-also-			o			+-also+			+-		
30. Right slant	upright and left slant	30.	o			--			++-			+-also--		
31. Distance between words, large	small	31.	o			+			---			++		
32. Distance between lines, large	small	32.	++			-			---			--		

D = depressive character structure

C = compulsive character structure

H = hysteric character structure

S = schizoid character structure

\+ = indicators on left side of chart

— = indicators in middle of chart

o = does not apply

The sergeant allows his men time because he considers it necessary to maintain their cooperation spirit for work, and the work cannot be accomplished without willing workers.

He knows his men demand absolute privacy when they are in quest of vice information or conducting surveillances; this means nothing can be said over the air that reveals what they are doing.

Kathleen McDonald
S

SCORE SHEET FOR CHARACTER STRUCTURE NEUROSES TEST

✓ = confirms standard
✗ = does not confirm standard

931R
C.McD.

+ 1. Rhythm of movement:	—		D	✓	✗	C	✓	✗	H	✓	✗	S	✓	✗
a. elastic	rigid	1a	o			--		X	-	✓		-	✓	
b. swinging	slack	1b	-	✓		o			o			o		
c. smooth	disturbed	1c	--	✓		-	✓		-	✓		-	✓	
2. Uninterrupted (fast)	interrupted (slow)	2.	-	✓		--		X	+		X	o		
3. Hasty	not hasty	3.	+-	✓		-	✓		+		X	+-	✓	
4. Curvy	linear	4.	o			-		X	+	✓		-		X
5. Strong pressure	weak pressure	5.	--		X	+		X	-	✓		+-		X
6. Pastose	sharp	6.	-	✓		-	✓		+		X	o		
7. Connected	disconnected	7.	+		X	-	✓		+-		X	--		X
8. Right trend	left trend	8.	-	✓		o			o			++-		X
9. Circular movem. counterclockwise	circular movement clockwise	9.	+	✓		+	✓		+	✓		o		
10. Regular	irregular	10.	-		X	++		X	-		X	-		X
11. Centrifugal, away from center	centripedal, toward center	11.	-	✓		-	✓		+		X	-	✓	
12. Formrhythm strong	formrhythm weak	12.	-	✓		-	✓		-	✓		+		X
13. Fullness	Meagerness	13.	o			-	✓		++		X	-	✓	
14. To and fro-movement	singular movement	14.	-	✓		-	✓		+		X	o		
15. Enriched	simplified	15.	o			o			++		X	+		X
16. Garland	arcade	16.	+	✓		-		X	-also++		X	-		X
17. Thread	angle	17.	+		X	-	✓		+++		X	+		X
18. Stylish	schooltype	18.	-	✓		---		X	---		X	+		X
19. Uniformity	lack of uniformity	19.	++		X	++		X	---		X	---		X
20. Cleverly joined	clumsily joined	20.	o			-	✓		++-		X	-	✓	
21. Space distribution, rhythmic	arhythmic	21.	-	✓		--		X	-	✓		--		X
22. Vertical expansion, large	small	22.	-	✓		o			++		X	++-		X
23. Emphasis on upper zone	emphasis on lower zone	23.	---		X	-	✓		+		X	+-		X
24. Middle zone, high	low	24.	+-	✓		-	✓		o			--		X
25. Wide letters	narrow letters	25.	-		X	---		X	++-		X	-		X
26. Distance between letters, wide	narrow	26.	o			-		X	+	✓		-		X
27. Emphasis beginning of word	neglect beginning of word	27.	--	✓		o			++-		X	+		X
28. Emphasis end of word	neglect end of word	28.	-		X	o			o			+	✓	
29. Large, in comparison to format	small	29.	+-also-	✓		o			+-also+		X	+-		X
30. Right slant	upright and left slant	30.	o			--	✓		++-		X	+-also--	✓	
31. Distance between words, large	small	31.	o			+	✓		---		X	++		X
32. Distance between lines, large	small	32.	++		X	-	✓		---		X	--		X

D - depressive character structure 17✓ 9✗ = 8✓

C - compulsive character structure 16✓ 11✗ = 5✓

H - hysteric character structure 8✓ 22✗ = 14✗

S - schizoid character structure 8✓ 21✗ = 13✗

+ = indicators on left side of chart

— = indicators in middle of chart

o = does not apply

The girl put her hands behind her back and looked through the window into the night out upon the stars — the air crisp and fragrant, high on the mountain-top. The canopy of stars covering the sky gave her a feeling of total peace and serenity, yet also a feeling of longing — a desire to be able to reach up, to soar like a bird — to touch the stars, the moon, the heavens. The more beautiful and rapturous the night, the more intense these feelings.

F26R Tonn,

SCORE SHEET FOR CHARACTER STRUCTURE NEUROSES TEST

✓ = confirms standard
✗ = does not confirm standard

RONNIE

+	—		D	✓	✗	C	✓	✗	H	✓	✗	S	✓	✗
1. Rhythm of movement:														
a. elastic	rigid	1a	o			--	✓		-	✓		-	✓	
b. swinging	slack	1b	-	✓✓		o			o			o		
c. smooth	disturbed	1c	--	✓✓		-	✓		-	✓		-	✓	
2. Uninterrupted (fast)	interrupted (slow)	2.	-	✓✓		--	✓✓		+		✗	o		
3. Hasty	not hasty	3.	+-	✓		-	✓		+		✗	+-	✓	
4. Curvy	linear	4.	o			-	✓		+		✗	-	✓	
5. Strong pressure	weak pressure	5.	--	✓		+		✗	-	✓		+-		✗
6. Pastose	sharp	6.	-	✓		-	✓		+		✗	o		
7. Connected	disconnected	7.	+		✗	-	✓✓		+-		✗✗	--	✓	
8. Right trend	left trend	8.	-	✓		o			o			+-		✗✗
9. Circular movem. counterclockwise	circular movement clockwise	9.	+	✓✓		+	✓		+	✓		o		
10. Regular	irregular	10.	-		✗	++	✓✓		-		✗✗	-		✗
11. Centrifugal, away from center	centripedal, toward center	11.	-		✗	-		✗	+	✓		-		✗
12. Formrhythm strong	formrhythm weak	12.	-	✓		-	✓		-	✓		+		✗
13. Fullness	Meagerness	13.	o			-		✗	++	✓		-		✗
14. To and fro-movement	singular movement	14.	-	✓✓		-	✓✓		+		✗✗	o		
15. Enriched	simplified	15.	o			o			++		✗✗	+		✗
16. Garland	arcade	16.	+		✗	-	✓✓		-also++	✓		-	✓	
17. Thread	angle	17.	+	✓		-		✗	+++		✗✗	+	✓	
18. Stylish	schooltype	18.	-		✗	---		✗✗	---		✗✗	+	✓	
19. Uniformity	lack of uniformity	19.	++	✓✓		++	✓✓		---		✗✗	---		✗✗
20. Cleverly joined	clumsily joined	20.	o			-	✓		++-		✗✗	-	✓	
21. Space distribution, rhythmic	arhythmic	21.	-		✗	--		✗✗	-		✗	--		✗✗
22. Vertical expansion, large	small	22.	-	✓		o			++		✗✗	++-		✗✗
23. Emphasis on upper zone	emphasis on lower zone	23.	---	✓✓		-	✓		+		✗	+-		✗
24. Middle zone, high	low	24.	+-		✗	-	✓		o			--		✗
25. Wide letters	narrow letters	25.	-		✗	---		✗✗	++-		✗	-		✗
26. Distance between letters, wide	narrow	26.	o			-	✓		+		✗	-	✓	
27. Emphasis beginning of word	neglect beginning of word	27.	--	✓		o			++-		✗✗	+		✗
28. Emphasis end of word	neglect end of word	28.	-		✗	o			o			+	✓	
29. Large, in comparison to format	small	29.	+-also-	✓		o			+-also+		✗✗	+-		✗
30. Right slant	upright and left slant	30.	o			--	✓✓		++-		✗✗	--also--	✓✓	
31. Distance between words, large	small	31.	o			+	✓		---		✗✗	++	✓	
32. Distance between lines, large	small	32.	++	✓		-		✗	---		✗✗	--		✗

D - depressive character structure — 24✓ 9✗ = 15✓

C - compulsive character structure — 27✓ 11✗ = 16✓

H - hysteric character structure — 8✓ 36✗ = 28✗

S - schisoid character structure — 14✓ 20✗ = 6✗

\+ = indicators on left side of chart

— = indicators in middle of chart

o = does not apply

MONOGRAPH BASED
ON the 1972 lecture

THE CHARACTER OF NEUROSES.

(The method of Bernhard Wittlich)

Revised and translated

by Felix Klein.

THE CHARACTER STRUCTURE OF NEUROSES.

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Felix Klein Collection.

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Combining Graphological Handwriting Indicators.

" A Key To A Better Analysis"

by

Felix Klein.

C O M B I N I N G G R A P H O L O G I C A L H A N D W R I T I N G I N D I C A T O R S

A key to a better handwriting analysis.

Since the beginning of organized graphology many methods have been devised to make it possible for students of graphology to arrive at the same basic result in determining the character of a writer. All these methods have one thing in common. They all observe something in the handwriting and try to translate it into the language of character. In other words: by determining an indicator in the handwriting they then will know what the interpretation is according to the method they are using. Looking at it on a superficial level this seems to be satisfactory, and in practise many things can be done that way. When you begin to go deeper into the subject you will realize that such a method is not sufficient for all cases that you will come across. If you go to a doctor and all you can tell him is that you have a fever, it will be very unlikely that the doctor will be able to give an exact diagnosis of your problem.

Similarly when you look at a sample of a handwriting, the fact alone that the writer is using a garland connection will not tell the story. Even if you find ten or twenty seperate indicators the analysis so produced may not come up to the most important qualification, namely, that it should fit this particular person only.

Once we come to this realization we will find a new awareness of the possibilities in combining handwriting indicators and by doing so we may come up with a new interpretation or find more details of the character in question.

To give you an example: You may find a handwriting that has large spaces between words. This, according to my own study guides and many of the standard books, would indicate the writer to be an introvert, a person with deep feelings and convictions. It is not even unlikely that you will find a writing with large and even spaces between words and at the same time the letters of one line interfere with the letters of the next one. According to my study guides, and that of many other teachers this could be an indication of a lack of inhibition and a lack of selfunderstanding,ergo, a clear contradiction to the interpretation to the large spaces between words. How then, should you proceed? Should you say the person is an introvert with deep feelings and convictions, or should you say that this person lacks inhibitions and does not understand himself? You may tell me that the two do not constitute a direct contradiction but I do think that you have to grant that the description of the per-

son will be different when you use one or the other. If you want to use both your interpretation will read as follows: the original introversion of this writer has caused him to overcompensate, showing lack of inhibition to the outside world, and all this resulting in a lack of self-understanding. Actually, you have gone very much deeper into the personality than if you just add the two indicators.

Now that we have established that two indicators should not necessarily be simply added up but could be used to describe the person more deeply, more intimately, we have to proceed to organize our thinking. We have to realize that there are four possible groups of combinations between handwriting indicators.

I. Contradictory Indicators
II. Reinforcing Indicators
III. Unrelated Indicators
IV. Multiple Indicator Combinations

I. The Contradictory Indicators

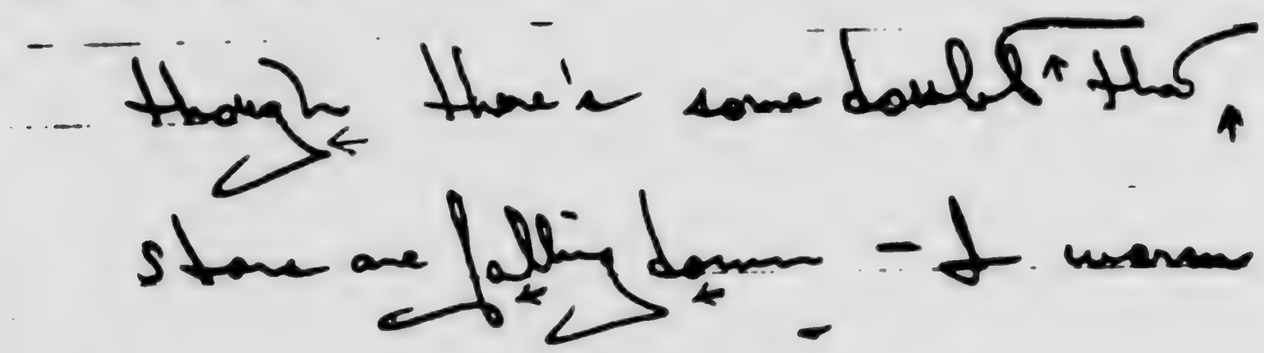
It will be most interesting for us to find the interpretations for the contradictory indicators. Many students believe that the life of the graphologist is made more difficult if he finds contradictory indicator combinations. The opposite is true. Generally speaking, the contradictory indicators will give you the friction, the problems, the stresses, the conflicts, the forces that are working against each other in the character of a person. Bernhard Wittlich, the well-known German graphologist, wrote an article in the April issue of the "Zeitschrift fuer Menschenkunde". The title of this article is "Konfliktzeichen in der Handschrift" (Conflict-indicators in the handwriting.) This article represents an introduction to his recently published book "Konfliktzeichen in der Handschrift", Ernst Reinhard Verlag, Muenchen/Basel.

In this article he writes, "We often find contradictory indicators in one handwriting sample because they originate from contradictory impulses of the movement, the form and the space. They are together but they don't belong together. Such indicators are called contradictory indicators."

He also points out that no single indicator, no combination of indicators and no syndrom could conclusively allow one particular interpretation. He finds it necessary to evaluate the degree of the indicator. We are all familiar with this as most of our graphological worksheets allow for the expression of degree values.

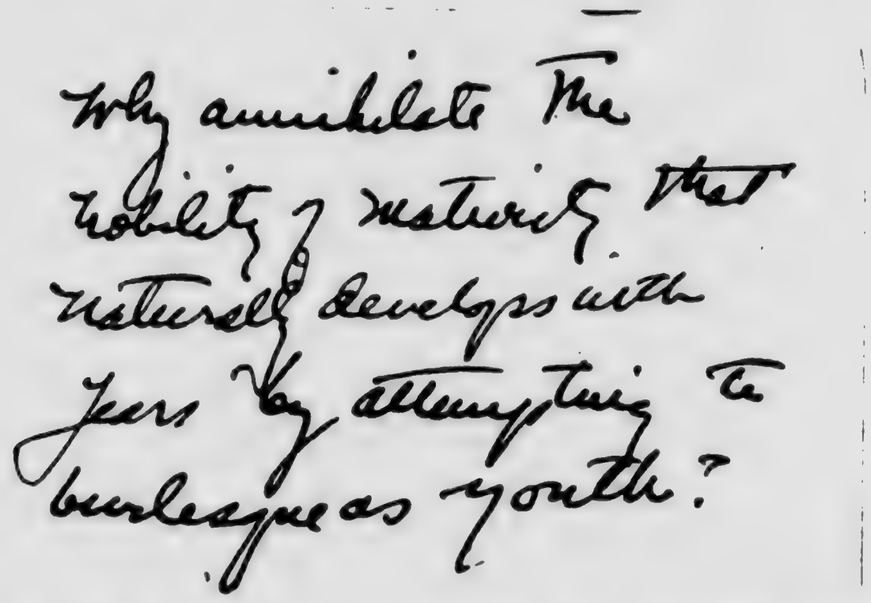
In this article he also describes how Sigmund Freud started out by taking notes of all the discussions with his patients. However, he eventually discontinued this practise and replaced it by putting himself into a sort of passive concentration, a "freeflowing attentiveness", which enabled him to take in the information without criticism and without prejudice. This made it possible for him to get the picture of the person and the conflicts also. We graphologists should also "practise" passive concentration and freeflowing attentiveness. This and this only will get us beyond the limitations of the measurable criteria in the handwriting. By taking this attitude, we are not only being critical but we are learning to open ourselves toward the deeper expressiveness in the handwriting. We should learn to "live" with a writing and "in" a writing. This attitude will make it possible for us to realize that rationalization alone does not get us to our ultimate goal which has to be the achievement of an analysis that penetrates into the depths of the personality.

Why then should two or more opposing indicators appear at the same time? The reason for this is never the same. For instance: a person may very well by most extraverted in his business associations and most introverted in his emotional life. This may very well manifest itself in a right trend in the upper zone and no trend (or even left trend) in the lower zone. The following sample of the handwriting of a male, age 35 and right-handed, is a perfect example for such a controversial condition.



Here the clarification between the areas of introversion and extraversion is achieved by the strict separation of the indicators in the different zones. This, then, seems to be not only logical but also easy to identify as to why there are contradictory indicators (introverted in one area and extraverted in another).

Introversion and extraversion can show through other contradictory indicators (narrowness of the writing with strong right trend). It is important to understand that the narrowness of the writing is the more original, or primary, indicator. It is, therefore, very likely that the writer of the following sample was an originally introverted person and later developed more extraverted qualities.



Both the left trend and the left slant are contradictory indicators to the garland writer. We associate the garland writer as a warm, outgoing, nature-loving person, a person that also does a lot with his emotions. On the other hand, the backward slant and the leftward trend would indicate a person holding back somewhat, somewhat reserved, even introverted. The garland is the more original of the indicators here in question. So the interpretation would be that this writer whose nature is warm, outgoing, and friendly, became more reserved, more contemplative and introspective due to circumstances. The following specimen is a good example (female, age 28, right-handed).

Dear Sir,

Thank you for your letter
of December 20th, 1969.
I am glad that you could
come.

A marked difference between angularity of the middle zone, small case letters and the roundedness of the capitals would be an indication that the person presents himself in a more pleasant and agreeable way than he really is. Such people are usually capable of hiding their strength and playing the part of a "softy". Every capital represents our feeling about ourself. It is the barometer of our ego. Both samples below show this contradictory indicator.

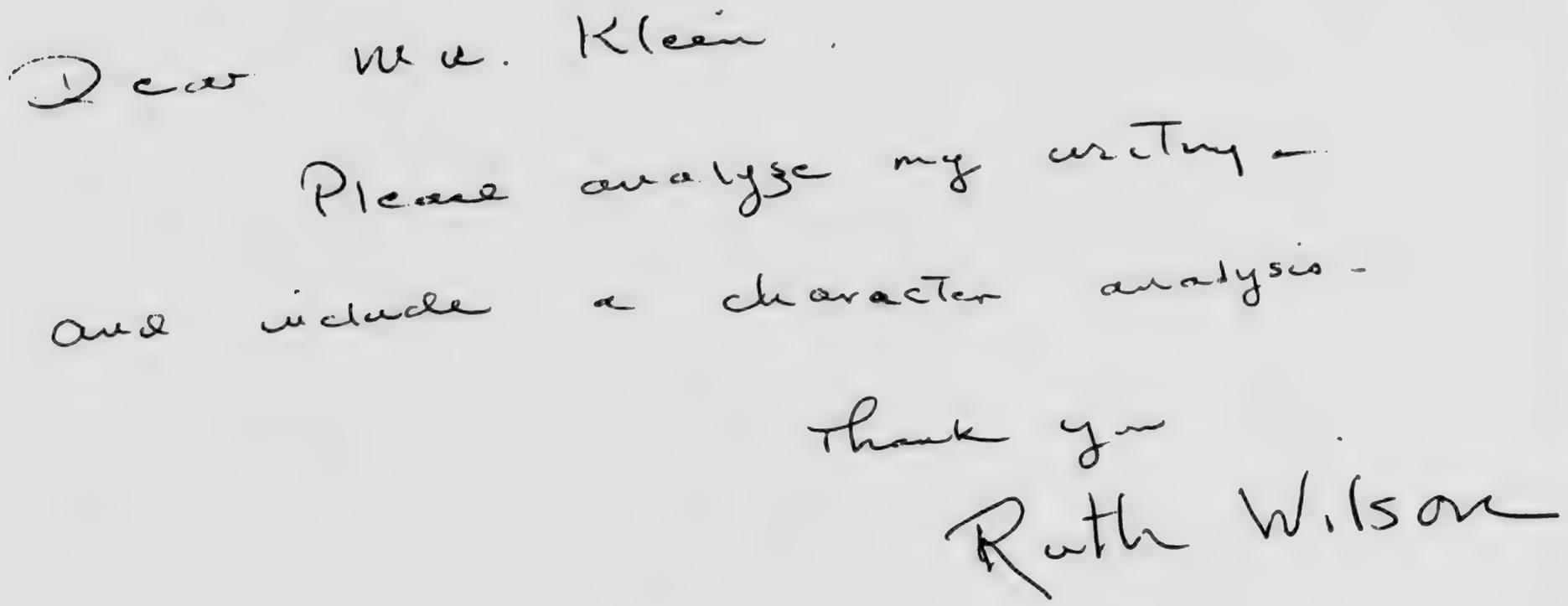
Hannah. Sincerely

Great variety in the treatment of space often constitutes a controversial attitude on the part of the writer. A person writing thin and meagre letters may be expected to leave littlespace between letters within one word. An extension of the horizontal strokes connecting theletters would automatically convey a picture of artificiality. The combination of narrow letters and wide spaces between letters would then indicate that the writer finds it necessary to hide an original feeling of inferiority by presenting himself as warm, imaginitive, and artistically inclined. Usually it is not too difficult to detect insincerity in the behavior pattern. See the following writing sample.

Page Two -
interested in our meeting.
I realize, of course, that
you may be unavailable
at that time and if I
don't hear from you I'll
understand.

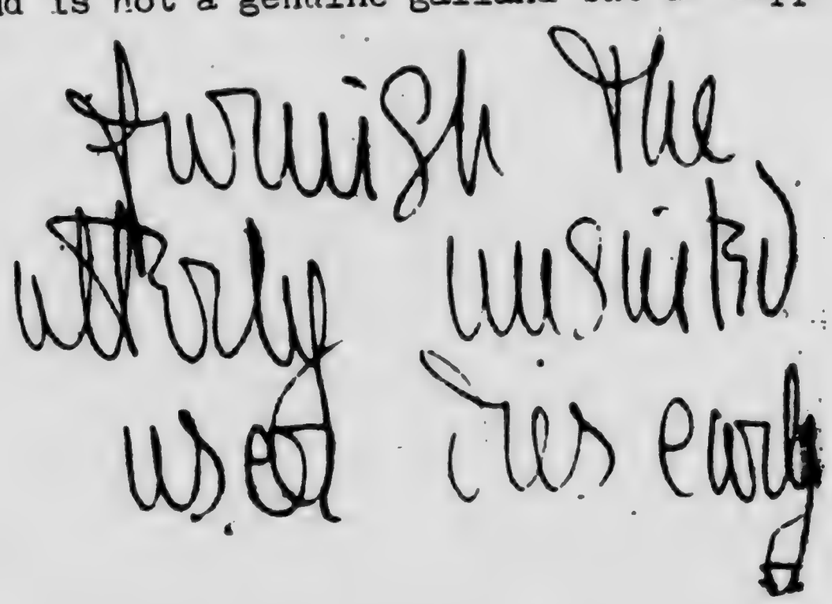
The signature indicates how we want to appear to the outside world, the writing indicates how we really are. If the signature is very much larger than the rest of the writing it would contradict the

true nature of the person and the indication would be that the person wants to make herself "bigger" than she really is. See the sample following - of a woman, right-handed and aged 42.



The above sample also shows a contradiction in the garland connection with the wide spaces between the words. The garland again indicates the warmness and the inner feeling, and the wide spaces the inability to get close to people. This would of course, create a frustration pattern where one indicator points towards an entirely different guiding image from the other.

The garland with covering strokes (downstroke covering a large part of the upstroke) would be contradictory also. The garland personality is not the type who hides or pretends. In the sample below the garland is not a genuine garland but a "supported" one.



The sample above is also a good illustration for thecontradictory combination of the garland with rigid regularity. The rigidity

does not conform with the garland personality at all. It would then be indicated that because of the rigidity the garland would be overshadowed by a behavior pattern alien to the garland writer. What this pattern really is would have to be determined by other indicators. The somewhat upright slant in the following sample (that of a woman, right-handed and aged 62) must generally be regarded in contradiction to the right trend. The upward slant is a control position, not allowing a strong movement to the right or to the left. The right trend is then accomplished despite the upward degree of the writing angle. The combination of the two contradictory indicators would suggest a highly active person having difficulty in self-control, and particularly in this writing the indication is strong that there is very much effort given to achieving the necessary control.

Thank you for your long understanding letter — I often think of our talks in Chicago and it helps to know that you care —
write me please, if you find a moment —
Love may love to Lil and the family. Love Marie

A left trend in fast writing is indeed contradictory. Each time the writer moves towards the left he will have to go to the right again resulting in loss of time. This can be compared with swimming against the stream. The speed of writing indicates the speed of thinking rather than the speed of movement. The following sample is that of a forty year old right-handed man, and both the left trend and the speed are easily recognised. A fast thinking person with a reflective tendency will show tension. In this particular writing you can see in addition to the already-mentioned contradictory indicators, the definite right margin which is reinforcing the left trend, and is also contradictory to the high speed of the script. It can be assumed that the right margin

is a direct result of the first-mentioned contradictory indicator.

I wish I could be there for all the activities and go- Sois sayer - my regards. I Enid knows- about the Seances Salutes yet. I wish I could get to

Another set of contradictory indicators is the right slant and the left trend. Leaning towards the future and being strongly governed by the past, is like being pulled from two opposite sides. Fortunately for the young lady of 22 (right-handed), whose handwriting is shown below, her temperament is a slow one. This is the reason why the conflict created by the contradictory indicators does not present a problem to her.

Right now I am downtown with my mother, my grandparents and my brother. I am down here just because I wanted to come. Anyhow there was nothing better to do! I have to go to the doctor's tomorrow, and his office is quite near here so my mom brought me along. So far I think it is all terribly interesting. I have been listening to my grandmother talk about the meetings she has been to so far.

****

II.

Reinforcing Indicators.

The graphologist is quite aware of the indicators in the handwriting that will convince him that his interpretation is correct. It is easy to see that when two indicators have roughly the same meaning they will confirm each other. It is indeed wise to look for reinforcing or confirming indicators before a definite interpretation of character quality should be made. The more confirming indicators found in a handwriting sample, the higher will be the degree of particular character quality.

****

III.

Unrelated Indicators.

It is understood that unrelated indicators cannot be combined and must be handled separately.

****

IV.

Multiple Indicator Combination.

When more than two indicators are looked at in a combining fashion, they can represent contradictions or reinforcements of one or more character qualities. Many times the observance of multiple combinations of indicators will result in the finding of the "Guiding Image", described by the German graphologist Klages as the "inner core" of the character of a person. Grouping of indicators will result in setting up of character types. This process is often reversed, and a psychological type is analysed into the forming components and then "translated" into graphological terms by grouping of the related indicators.

****

T A B L E I.

Contradictory Indicators.

Indicators	Interpretations
1. a) Large spaces between words b) Overlapping lines	The original introversion of this writer has caused him to overcompensate, showing lack of inhibition to the outside world, and all this resulting in a lack of self-understanding.
2. a) Right trend, upper zone b) No trend (or left trend) in the lower zone.	Extraverted in areas of endeavors. Introverted in private life and in the establishment of emotional relationships.
3. a) Narrowness b) Right trend	Originally introverted, developed more extraverted qualities.
4. a) Garland b) Left trend (or left slant)	Warm, outgoing person became more reserved more contemplative and more introspective due to outside circumstances.
5. a) Angular middle zone letters b) Capitals rounded	Usually strong, sometimes unbending, presents a "soft" person.
6. a) Narrow letters b) Large spaces between letters (within one word)	Feeling of inferiority hidden by showing self to be imaginative, warm, artistically inclined.
7. a) Small writing b) Large signature	A modest and unassuming person presents herself in a "bigger" way.
8. a) Large spaces between words b) Garland	A person with a warm inner feeling finds it difficult to get close to people, creating frustration.
9. a) Garland b) Covering strokes	Garland interpretation does not apply; indications of hiding, pretending, possible cause: insecurity.
10. a) Garland b) Rigid regularity	Rigid behavior pattern not like garland writer.
11. a) Upright slant b) Right trend	Any selfcontrol is difficult for this highly active person.
12. a) Left trend b) Fast writing	Fast thinker strongly influenced by reflective attitude.
13. a) Right slant b) Left trend	Highly active person strongly past-oriented.
14. a) Right trend b) Right margin wide	Need for activities cannot be consumated due to outside circumstances or inner difficulties.
15. a) Narrow right margin b) Narrowing left margin	This active and outgoing person falls back to theprevious overcautious ways.

There are many more contradictory combinations of handwriting indicators possible.

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Research for this lecture was done by the Master Class of 1971/72.

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Wilm E. Donath	Carole Schuler
Helene Eliat van de Velde, PHD.	Arlene Sheer
Alice Lake	Gisela Skutnik

I would like to express my gratitude for their patience, freshness of insight, and dedication to accuracy which helped to make this paper possible. Also, my special thanks to Jo Baxter for her creative stimulation and persistant interest in this project.

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The Ductus

The Quality of the Stroke

by

Alex Klein.

7/4

The famous poet, astronomer and natural scientist, Wolfgang von Goethe, was convinced that many invisible things could be seen through a microscope or telescope. It does not seem necessary to use a microscope to interpret handwriting if, as in this case, some partial enlargements have been made in order to make it easier to recognize details. In this manner details become visible which the naked eye simply could not recognize.

There are books where the author admits not knowing the people whose handwriting he analyzed. Among these is the very well known book of Klages, "Graphological Reader," which in the true sense is a collection of analyses. In no way is there an indication as to the personal dates of the writers, their social position, motivation, connection to the outside world and similar things. It is true that the author was assured that his analysis was correct. The one who is used to verifying his analyses will know that this kind of response is not sufficient. Many receivers of very complimentary analyses will become incapable of recognizing their true character. In order to get to a proper verification it is necessary for the graphologist to collect all psychological material available to him from the writer. Such a method becomes extremely difficult under the circumstances in which we find ourselves as graphologists. A book that gives vital dates and descriptions of cases would be Roda Wieser's "The Criminal and His Handwriting," Stuttgart, 1952. This material was based originally on the criminological and social aspect. Another book which should not be forgotten was Otto Kellner's "Expression In the Handwriting," long out of print (Hamburg, 1952), which describes within the regular teaching plan a lot of individual cases.

The following quotation is from Sonneman's "Handwriting Analysis, page 142:

"A worksheet, such as proposed by some for this purpose, would restrict him unduly in one respect of central importance: the way in which a perceptual field organizes itself, the order of turns in which its 'unity' and its 'multiplicity' prevail under his focus and acquire more and more specific meaning varies from observer to observer, and this variability exists quite independently of the interconsistency among the rounded-out concepts at the end of the investigation - - the finished products of graphological analysis conducted by different workers; neither do individual differences in approaching the sample interfere with this interconsistency, nor is this interconsistency ever achieved at the cost of sacrificing that necessary variability of procedure. To a certain extent, of course, the same already holds true for the overall approach just recommended. It is meant to facilitate the student's first practical contacts with samples of handwriting, but once he becomes more spontaneous in his investigation and begins to experience the 'overall' procedure as an impediment rather than an aid, he should disregard it and entirely follow his own way; for the more facility he develops in his graphological training, the more he will be able to perceive and understand the complexities he deals with 'at once,' i. e., in a synoptic rather than syllogistic manner -- even though, in verbalizings his findings, he again will have to resort to the discursive approach necessitated by the task of 'describing' his subjects. Against the new background of his own 'synoptic' experiences, the concrete and lively precision which graphological studies of personality can have (and which his own may acquire before long) will no longer astound him then either, for already he will have ceased merely to line up trait names in his analyses. He will have understood personality as the functional unit which it is and which does not allow for mutually inconsistent and arbitrarily aggregated properties but only of specific and definite ones which are determined by the system principle. This

means that the recognition of the system principle itself is implied in that of any sector of the configuration. The more of the latter, by way of either direct or 'supplementary' perception, becomes visible, the more limited, from the observer's viewpoint, becomes the scope of possible properties of those parts of the system still out of his immediate perceptual reach. Graphological analysis, therefore, could be defined as a succession of multiple effects of closure, each of them setting the background for the following one and all together tending toward greater and ever greater specificity of the characterological percepts."

(fig. 126).

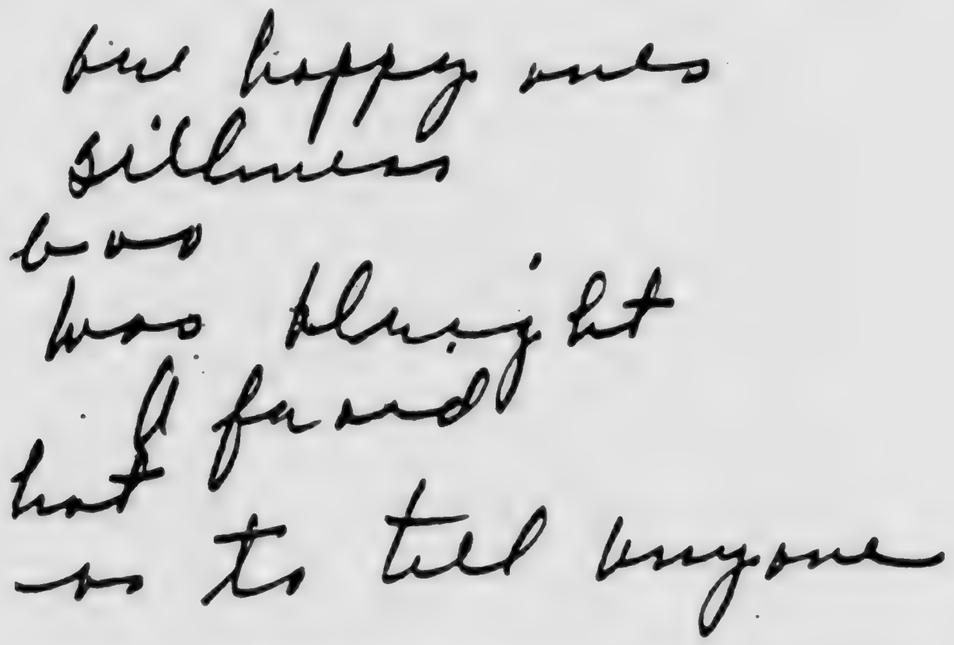


FIG. 126 (7%). On first glance graphological analysis, the writer was diagnosed as a passive homosexual whose personality organization is centered in his need for locomotor action. According to the clinical diagnostician's statement, he is a passive homosexual who has taken up a career in physical education. Note the low middle zone, the fluctuating upper lengths, the narrowness of the rounded forms, the pressure displacements, and the coincidence of stiffness and impulsivity, inhibition and aggression, in his writing

One formulation of Sonneman is important: each person organizes his area of recognition in a different way. The mixing of observations and experiences reaches results in a different way. Whoever opens a graphological textbook for the first time will find out that graphology seems to be a science of indicators and combinations thereof. The registration of all indicators and the making of a protocol will often be described as imperative. Even knowledgeable experts in the field still fill out a graphological worksheet. Jacoby finds 500 interpretations for the connections. However, practically for each of the indicators there are dozens of different differentiations which include a great deal of

contradictory indicators, which really represents a labyrinth.

It becomes obvious that the analysis of singular signs is most insecure. To work with indicators can only be of help to a very experienced expert and not only because he can make combinations but also because he is extremely experienced at recognizing what he sees. The registration of a graphological worksheet for the purpose of interpretation of handwriting according to all singular signs surely represents a great loss of time. It is more desirable to look at a great deal of handwriting samples. According to the philosopher Hegel, it is better to move from quantity to quality. Originally it is better to recognize the individual picture of the handwriting and to look across the surface than into the depths. Many graphology teachers emphasize working with a few particular handwritings for weeks and even months, which is much less fruitful than the mere observing of thousands of handwritings which transmit to the observer more and more inner workings. "Because physiognomic intuitions are not dug out but are received in flight --- that way or not at all." (Wellek, "The Polarity in the Building of Character," p. 263.)

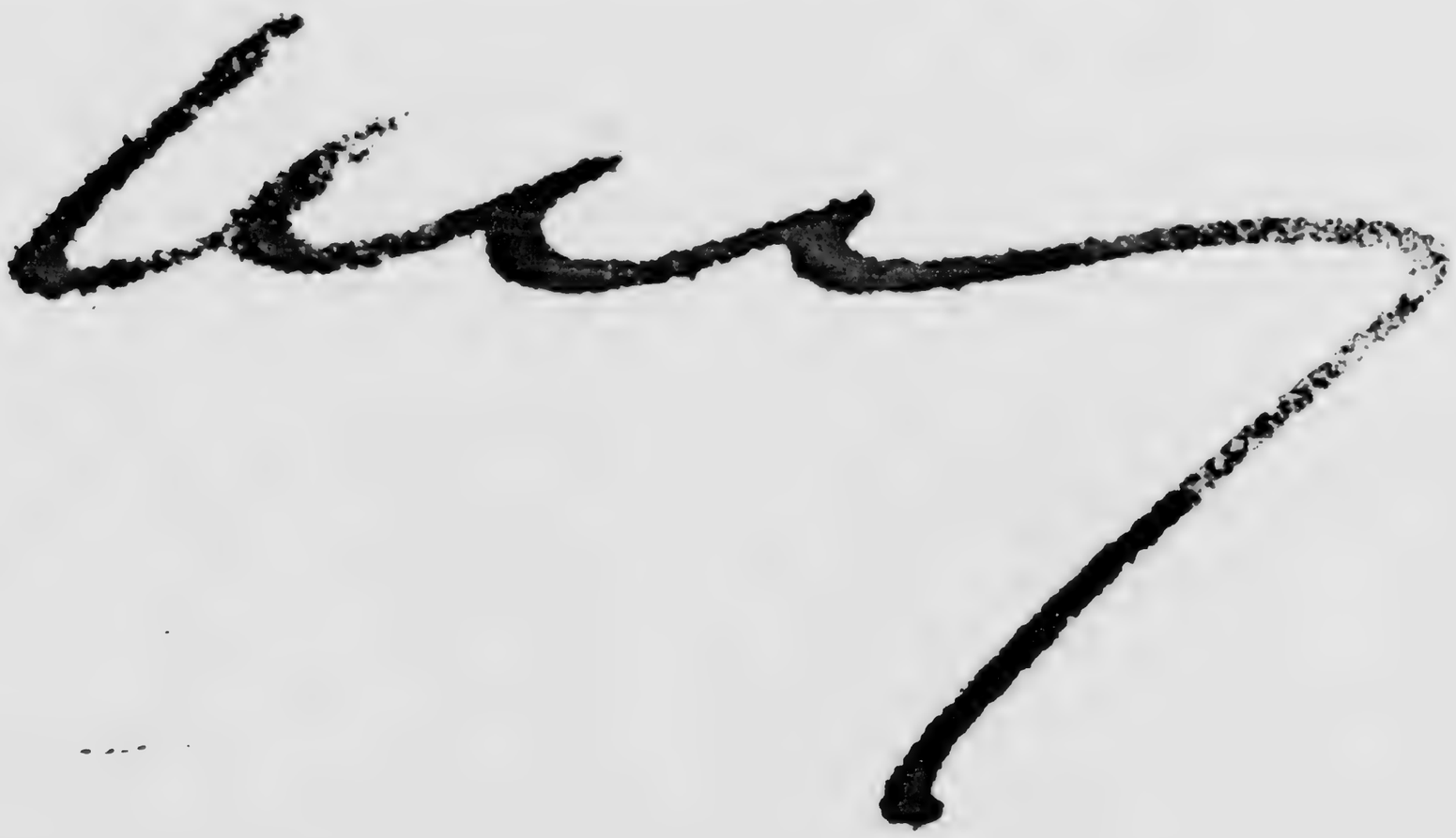
There is, in my estimation, no better way in which to achieve Wellek's ideal than through observing the imprint left on the writing surface by the pen, which is scientifically referred to as the ductus. In my paper "The Analysis of the Stroke," which represents the essence of a lecture delivered in 1973 in Anderson, Indiana, I explained that the ductus can be viewed from five different specifications: (1) degree of liveliness of the stroke; (2) fluidity of the movement of the stroke; (3) dynamic of the stroke movement; (4) forms of the stroke movement; (5) color of the stroke.

1. DEGREE OF LIVELINESS OF THE STROKE

The degree of liveliness of a person finds its expression in his gestures. In a

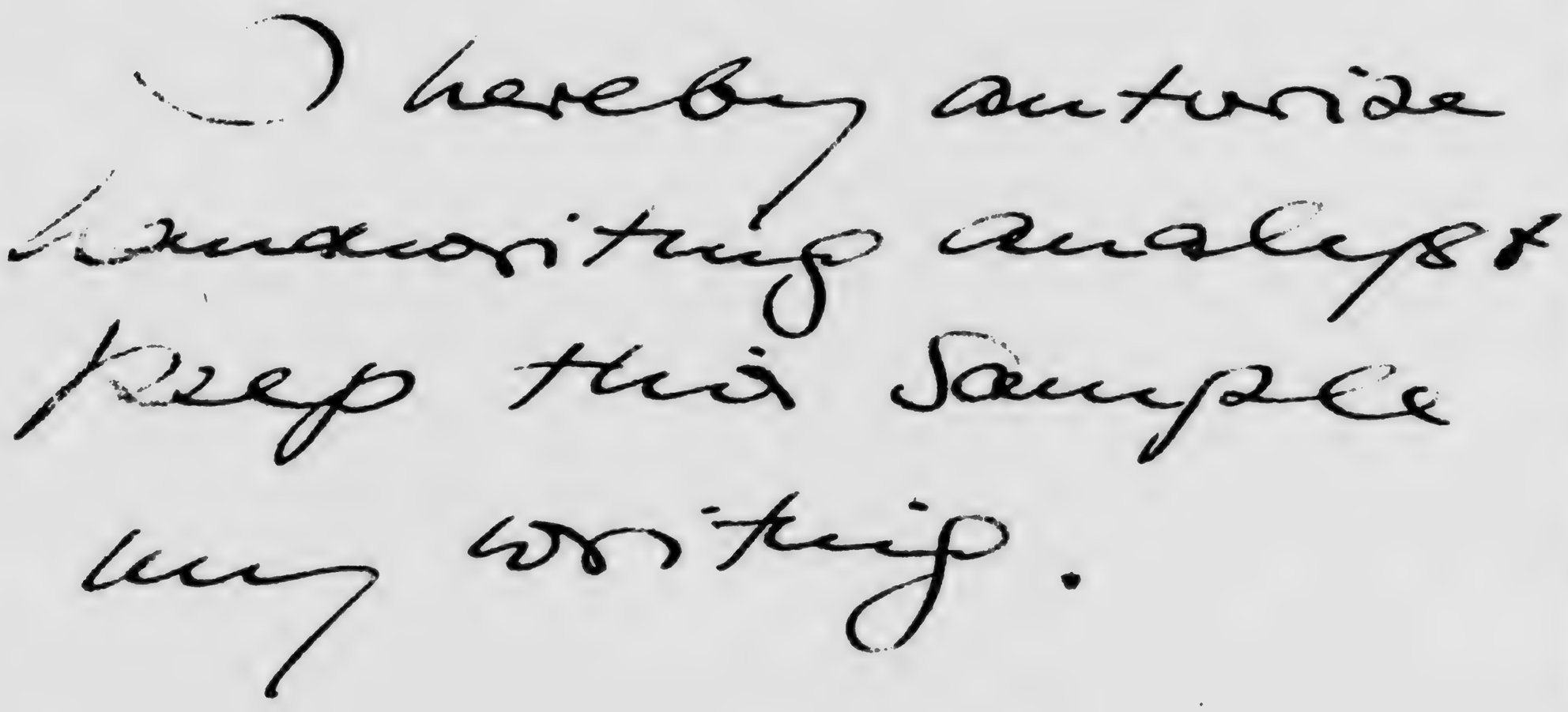
low degree of liveliness, they appear to be more mechanical and unreal. The same is true for the gesture that we call handwriting. The liveliness of the stroke reflects the liveliness of the writer. It shows the extent to which his thinking, his volition, his judging and his feeling originate in the depth of his psyche. A lively stroke, a lively writing expresses an immeasurable amount of vibration which can be present in a writing with regularity as well as in a writing with irregularity. It is a mistake to assume, as some do, that irregularity in a writing is an expression or a measure of emotional animation. So we can, from the liveliness of the stroke, determine the writer's vitality, his emotional status, his ability to imagine, his judgment, his capacity to observe, and his will. Primary pressure, which is the pressure against the point of the writing instrument, would indicate the instinctive will, or drive, while the will power that we acquire by experience is a conscious effort to imitate the unconscious will power, and this is found in the handwriting through regularity.

ILLUSTRATION 1: THE LIVELY STROKE. (Female, 44 years. Writing enlarged ten times.)



This enlargement was taken from the handwriting shown in ILLUSTRATION 2. It is quite clear that the stroke already indicates that the writing it was taken from has to be a lively one. As there are so many factors which influence any writing, the handwriting in its normal size will not always be as obvious in its liveliness as the greatly enlarged stroke.

ILLUSTRATION 2. (Same writing as Illustration 1; enlarged twice original size.)



2. FLUIDITY OF THE MOVEMENT OF THE STROKE

A fluidly moving stroke is the sign of an effortless release of mental and psychological impulses. The writer's thoughts flow freely and purposefully, unimpeded by obstacles. Mental agility is combined with confidence in decision making. There is no hesitation in the release of inner impulses, and no fear of meeting the challenges of life. The fluidly moving stroke indicates a writer with the power not only to cope but to create positive solutions to problems. Almost in direct opposition to the fluid stroke is the tense stroke, in which

the jagged edges of the writer's inner tensions are reflected in the constantly recurring stops and starts which interfere with the fluidity of the movement. The tense stroke may often be invisible to the unaided eye and may deceive the viewer into seeing it as fluid. Under high magnification, however, the sharp points of tension show up, so obviously obstructing the free flow of the writing movement.

ILLUSTRATION 3. THE FLUID STROKE.

This is the vigorous script of French author Romain Rolland, which represents a handwriting with extremely fluid and simplified strokes. The t-bars are aggressive and their strong thrust into the upper zone can be interpreted as passion, sincerity and heroic idealism.

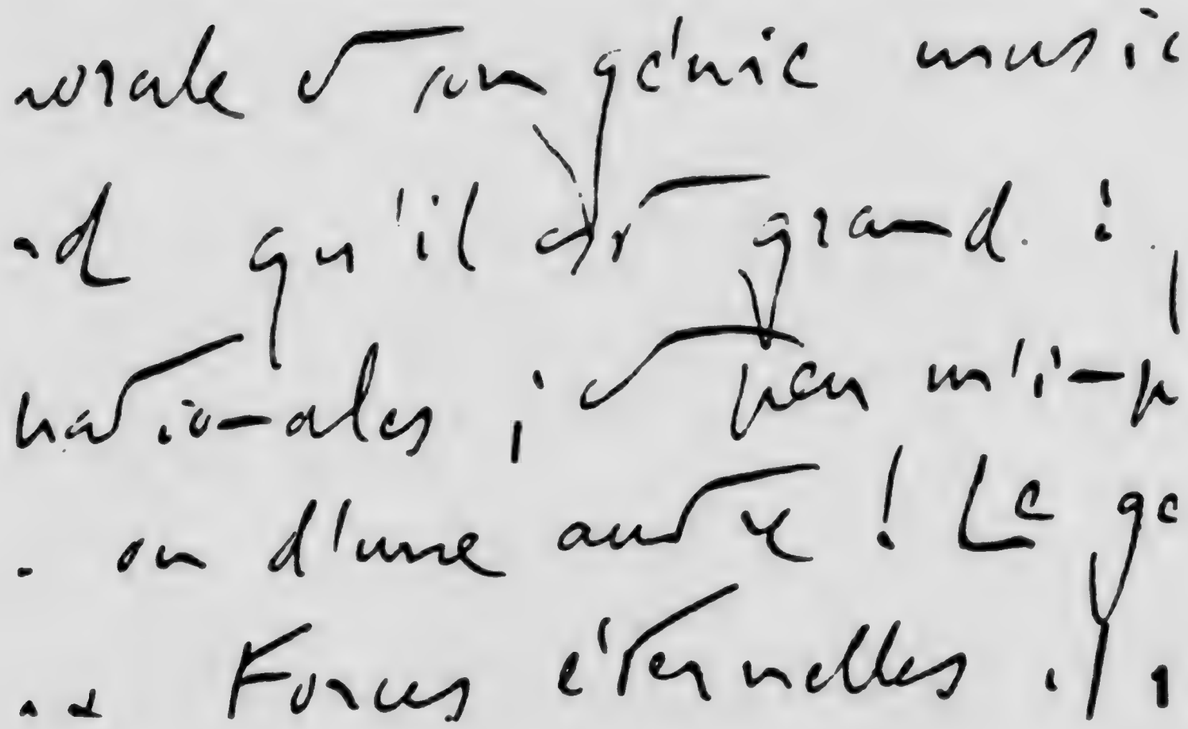


ILLUSTRATION 4. THE TENSE STROKE. American novelist and poet, male, 42 years. Writing enlarged ten times.

This enlargement shows tremors hardly observable in the original writing (see below). There are, however, many indicators in the unenlarged sample that will confirm the findings so easily visible in this illustration.

ILLUSTRATION 5. Original of the enlargement above.

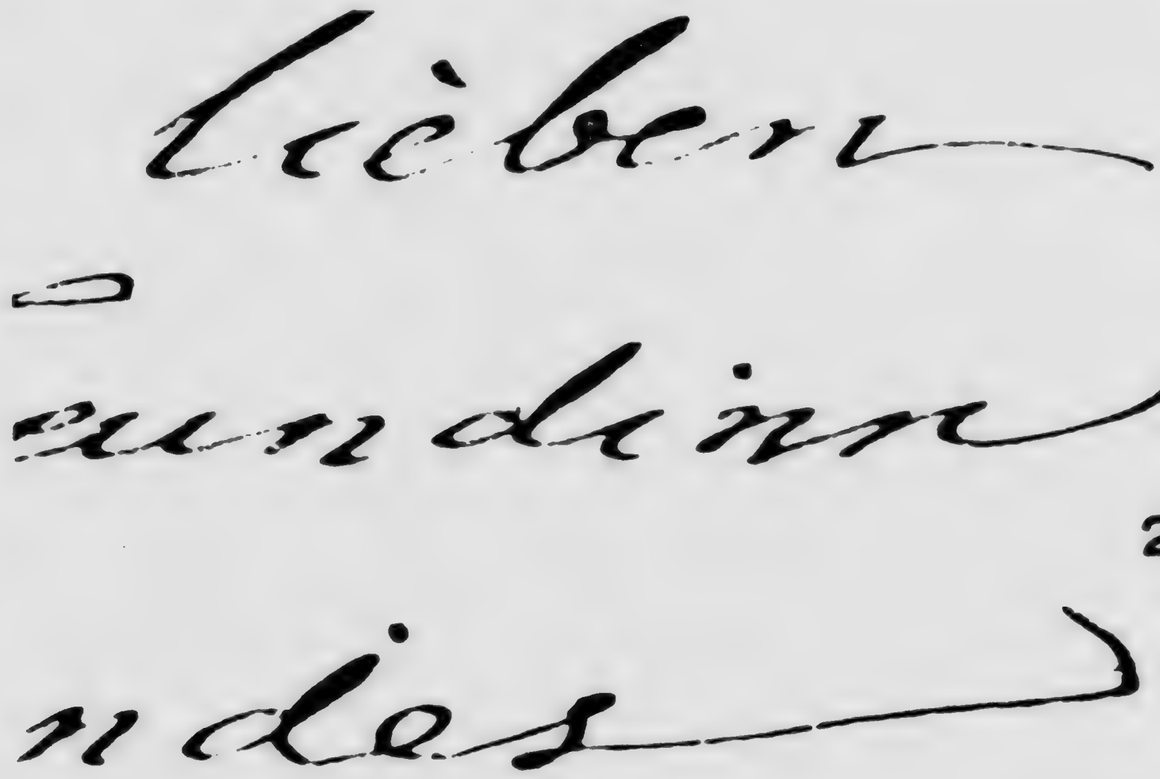
to what existed just beyond my ken. This excitement about discovery has been, and continues to be a basic motive force in my life. The period of which I speak must be around my second or third year of life. Even then, I recall, Jerry, as Dick has said, like a wind up against the bars of his cage.

In regard to Illustration 5, some of the confirming indicators of the tremors visible in Illustration 4 are here seen in the over-emphasis on circular movement in the middle zone, angle formations, and a capital I showing a poor relationship with the mother.

3. DYNAMIC OF THE STROKE MOVEMENT

A stroke can be both lively and dynamic. For the dynamic stroke, the degree of pressure is not important. However, if the pressure becomes too heavy, the extent of dynamism will be gradually reduced. The dynamism in the stroke is a manifestation of the quality of the movement and is related to the goal direction of the writer.

ILLUSTRATION 6. THE DYNAMIC STROKE. Goethe at the age of 72; handwriting enlarged.



The strength and steadiness in this writing, which are characteristics of the dynamic stroke, are especially remarkable for a person of this age. They denote perseverance and resilience towards goals. The writing was produced with a steel pen on a very satiny paper. The slight variations in the shading of the strokes are most likely due to technical causes. During the period of Geothe's life when this sample was produced, he was very productive. It is possible to evaluate this

writing as a more or less school model writing. The letter formations are precise. However, there are also variations, noted particularly in the treatment of the word endings. While in the first word the end stroke is characterized by delicate pressure and an arcadic curvature, it changes in the second word to a garland type formation. Both words end with the same letter "n" and the end strokes are so different. The second word's end could be compared to a gesture saying "Come on." Finally, in the third word the end stroke is elongated in comparison to the two other words. In fact it is twice as long and with a hook taking a backward direction. This final stroke shows pressure. The return stroke allows an interpretation of a searching quality. The length could indicate a seeking of contact with the surrounding world.

4. FORMS OF THE STROKE MOVEMENT

The form of the ductus depends on whether the stroke continues in the same direction (in other words, in a straight stroke), or, if in changing direction it becomes a curved stroke. A further form of the ductus is established by the stop and go movement, which is reflected in the stroke. This criteria can be observed in an angular formation in the handwriting.

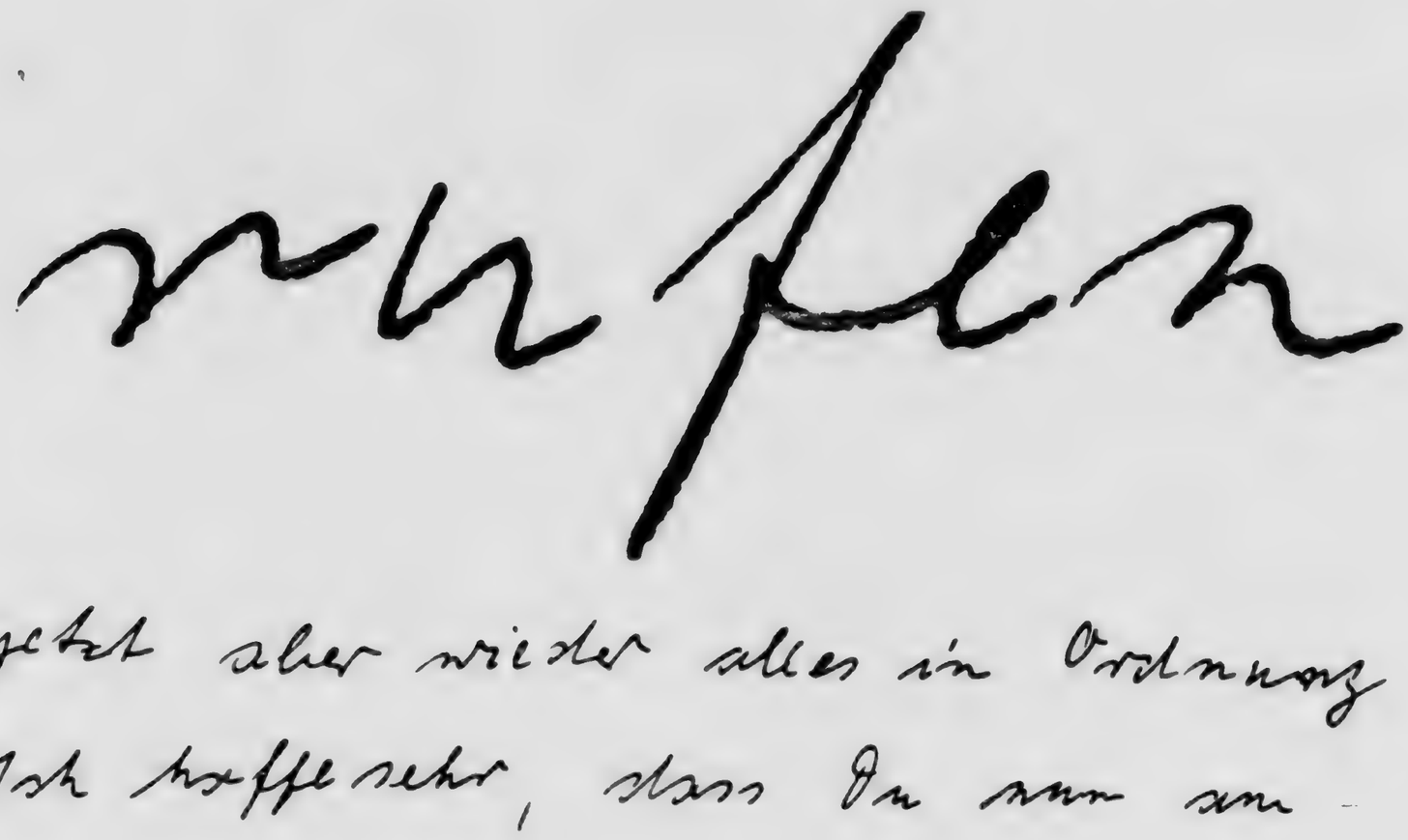
ILLUSTRATION 7. GERMAN CHANCELLOR CONRAD ADENAUER, AT THE AGE OF 80.
Writing more than twice enlarged.

Very few handwritings of men of sixty allow an enlargement of this sort without showing a multitude of disturbances of the movement, such as tremors and interruptions. Nothing of this can be observed in Illustration 7. The movement is produced with complete security, and the name was obviously produced in one writing impulse. The cross-bar on the capital letter A was the only thing produced after the completion of the signature. If one observes the distances between the downstrokes in the middle zone or the distribution of the spaces between the A and the d, it is still quite obvious that, despite the appearance of inflexibility, there is still a rhythm pulsating in the script. These strokes are perfect models which can allow the interpretation of a possible vitality of the organism. The regularity of the strokes, which surely do not show arrhythmic changes in pressure, denotes further quite clearly his even temperament. Many of Adenauer's acquaintances reported that aggravations were handled by him in the same smooth way that water flows off a duck's back. Although the initial letter is quite outstanding, it still would not, at least in this case, allow the interpretation of an insecure ego. For the determination of ego-power it is extremely important to establish from the ductus the vitality of the writer and to avoid seeking it through singular signs.

5. COLOR OF THE STROKE

Just as the voice has a "color," so has the handwriting. We can divide the color of the stroke into two groups: the sensitive and the coarse stroke. The sensitive stroke is gentle on touching the paper. It is fine, delicate. There are many variations of the sensitive stroke, generally indicating sensitivity in various areas. The coarse stroke is heavier and indicates a more robust person, psychologically speaking. Pastosity must be regarded as a form of coloring of the writing.

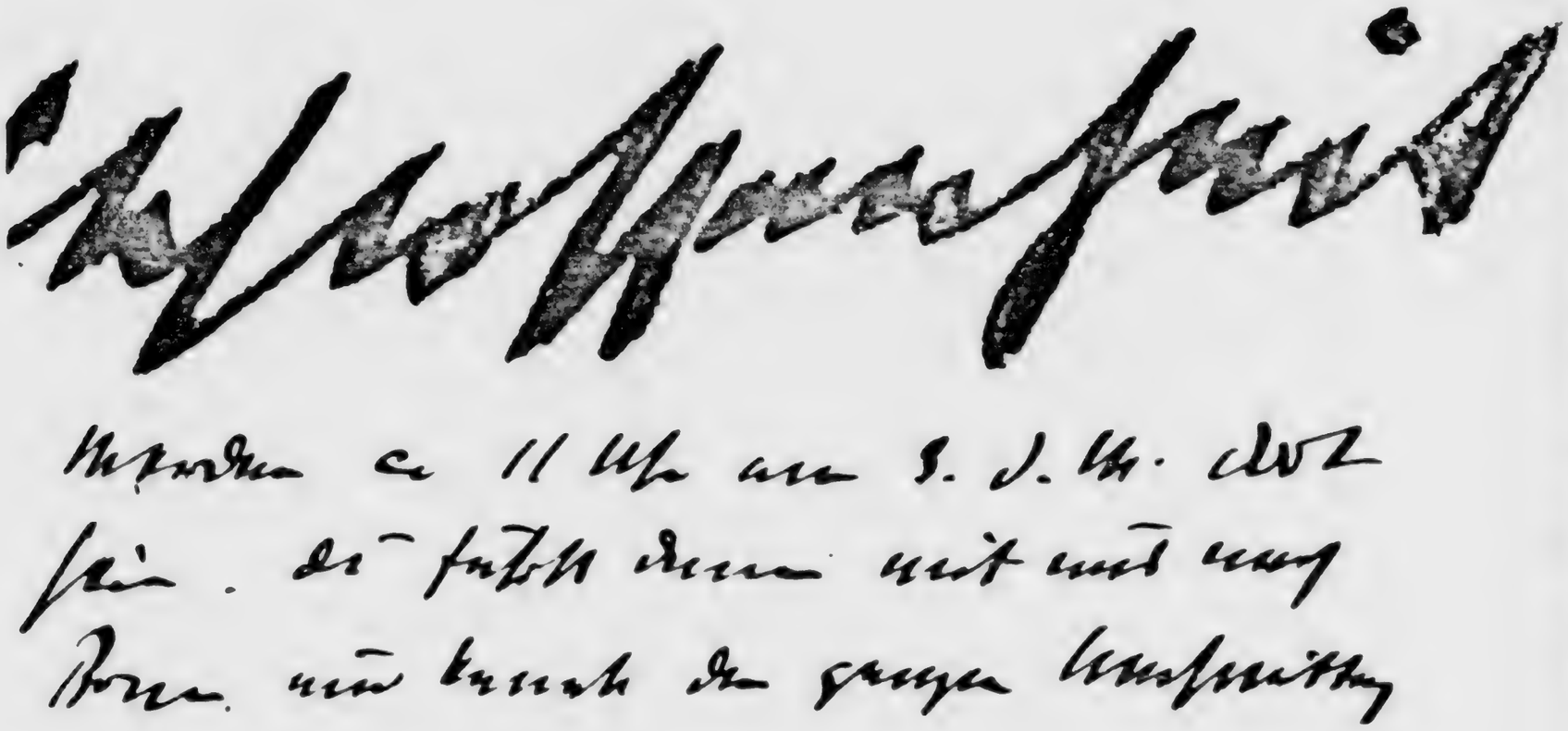
ILLUSTRATION 8. THE GENTLE STROKE. Female, 40 years, right handed.



The light pressure, slightly trembling, often interrupted stroke portrays a person of high tension due to an excessive use of vitality. However, this person can not be characterized as a stereotype. The enlargement of the single word seems to give the impression of a light, free and spontaneous movement which is not loaded with dynamism but rather with a sensitive and swinging rhythm. This person had an impoverished youth with many privations and sicknesses. Later she was able to make a living by hard physical labor. Under the political pressure of Hitler's time, she showed a lot of character. She was able to overcome situations which, for other people, would have been only solved by suicide. Her silent tenacity resulted in her succeeding in saving the lives of people who were close to her. She was not able to find any support in her activities and she never asked for it either, although she had the opportunity. Her own faith inspired her to be self-sufficient, which did not eliminate her humor and her willingness to help others. If it is possible to judge her integrity in the face of severe hardships, which never embittered her, then we must say that the measure of her integrity was high indeed. It goes without saying that it was not possible to find out from the writer what she went through. Although she was

not given the possibility of educating herself beyond the minimum, she was regarded in art circles as an "original."

ILLUSTRATION 9. THE COARSE STROKE. Male, 40 years.



This is a perfect example of a handwriting with masculine vitality, strength and perseverance. The surprising fact about this writing is that an extreme primary pressure, in combination with an angle formation, does not make it rigid, as seen by the variations in the height of downstrokes in the middle zone. It is easy to see in the original writing that there is a variation in the baseline. There is no question that this is a person with great will power which, to some extent, makes it impossible for a smooth edge in the enlarged version of the sample.

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Emotional Release in Handwriting

by

Felix Klein

EMOTIONAL RELEASE AS SEEN IN HANDWRITING

In order to understand the subject of emotional release, it is necessary to start with defining what we mean by this expression. The definition of emotional release as given in A Comprehensive Dictionary of Psychological and Psychoanalytical Terms (English and English) is "The outpouring of emotion after a period of attempted suppression."

Checking various books on psychology yielded surprisingly little, if anything, relating to emotional release. As the definition already indicates, in order to have emotional release a temporary resistance to the release must precede it. Very few reactions to an emotion are produced instantaneously, and even a spontaneous reaction to a feeling needs a split second of restraint to make a reaction possible.

There is hardly any character quality which is not in some way involved in furthering or restraining emotional release. It may be a good idea to divide emotional release into two groups. Using Eric Fromm's term "productive," we can say that the two groups consist of productive emotional release and unproductive emotional release. Both groups have one thing in common and that is the reduction of tension. According to Sigmund Freud, even the blinking of an eye reduces tension. Productive emotional release is concerned with the reduction of tension by expressions which seem to be acceptable, at least to the majority of people. Whenever the result of the emotional release is without a doubt negative or even destructive, we must classify this emotional release as unproductive.

This can best be explained by giving at least one example for each of the two groups. Productive emotional release would be the culmination of two people with strong erotic feelings for each other seeking and finding emotional release. A young person seeking release through vandalism can only be identified as having an unproductive release pattern. The basic emotion in the example for productive emotional release was the feeling of love which may have been mixed with sexual desire. The basic emotion for the unproductive release example [if one can call this an emotion] may be satisfaction of aggressive tendencies, which is produced by the emotion of anger. This doesn't mean that in every case anger can only result in an unproductive emotional release. It is often the case that the failure to reach the productive emotional release may result in a substitution. We all are very familiar with such substitutions. The process can be simply explained this way: a person experiencing an increase in one particular emotion without

being able to release his or her emotions produces a great deal of tension which will eventually come to the point where the tension becomes unbearable. For instance, a person who is very much in love with another person and does not find response on the part of the loved one, experiences frustration and tension without an outlet. When the level of frustration becomes too high, the individual will then seek unrelated substitutes to reduce the high degree of tension. This then varies with different people. While one person may turn to over-eating, another may get into the consumption of alcohol, while still another may become a "workaholic." We often advise a teen-ager to substitute emotional release by engaging in sports. A modern way of replacing emotional release may be the tendency to go jogging, although there one also obtains the by-product of physical fitness.

Because the situations that can be described involving adults are so complex and so difficult to separate, it is necessary for the understanding of emotional release to go back to the child. In Psychology: An Introduction to Behavior Science, by Smith and Smith, we are told that "Watson's (1924) studies of emotional expression in infants led him to believe that there are three primary inborn emotions: fear, rage, and love. He described the infant's fear response as the catching of the breath, random movements of arms and hands, closing the eyes, and crying; rage, as a typical temper tantrum with stiffening of the body, striking movements, and flushing of the face; and love, as smiling, cooing, gurgling, and cuddling. . . . Bridges (1932) concluded that newborn infants respond to any highly stimulating condition with generalized excitement that only later becomes differentiated into more specific emotions. Within a month or two reactions of distress and delight can be distinguished, and by the age of two years, affection, delight, elation, excitement, disgust, distress, jealousy, fear, and anger appear. , . . As children develop more diverse patterns of emotional response, they also start to develop emotional habits that help to mold their individual personalities and structure their patterns of living. Some of the habits based on positive emotional reactions are patterns of love, happiness, loyalty, and enthusiasm. Reactions such as fear and anger help define worry, aggression, timidity, negativism, fantasy, the use of drugs and alcohol, peculiar postures and mannerisms, overactivity, and antisocial patterns of behavior - habits that sometimes lead to the serious behavior problems."

Children react towards pleasantness and unpleasantness by appetites or

aversions already present at birth. As a consequence, one child may react to a stimulus in a very positive way while another child may react to the same stimulus by feeling uncomfortable. This particular mode of reaction later on in life makes it possible to relate to more complex emotions. If a child reacts in an early state positively towards other people, that in turn may later on create situations that will make association with others more likely. It gives pleasure to a child when an adult strokes or fondles it, and this positive reaction is the cause for the youngster's attachment to something fuzzy or what we often call "the security blanket."

H. F. Harlow in 1962 conducted tests with monkeys and established that monkeys growing up without the mother and having a substitute mother holding a feeding bottle made out of wire without any fuzzy material covering it, prefer this form of substitute less than a wire mother covered with a soft material, even though this substitute mother does not provide the food.

The laughing of a child is a spontaneous reaction to a stimulus. This reaction is supposedly exclusive with humans. A child reacts with laughter usually before the third month of life, and the stimulus is a social one. The same reaction can be achieved by pets or moving toys. In contrast, adults laugh due to pleasure, exuberance, or excitement, but mostly because of something humorous that has happened. Laughter in adults is not exclusively a reaction to humor. It is often followed by a rage stimulus, fear, or compensatory action which counteracts the stimulus. A person described as having a good sense of humor is usually the one who can readily laugh at himself.

Fear reactions can be elicited by pain, loud sounds, and in some cases by the loss of support. "A reaction that resembles rage or anger," according to Karl U. Smith and Margaret F. Smith, "can be elicited in a very young infant by restricting their body movements. Infants and young children also seem to get angry in some cases when they are hungry, uncomfortable, or over-tired."

Emotional motivation is caused by aroused specific external stimuli which result in characteristic motivational patterns. Fear results in withdrawal or flight, rage comes with threat or fighting, and pleasure becomes approach and further interaction. Reactions to frustrations vary. It has been observed that people who are close to a goal will try harder than

people who are not near it. The fact that some people have to perform in comparison to national standards on a particular test causes them to react more positively.

There seems to be a causative reaction between frustration and aggression. It is almost so that one can predict that aggression has a greater chance of developing when frustration is present.

To quote again from Smith and Smith, "A student hurrying to get to class on time who cannot find his notebook may search until he finds it, grab another notebook to use in place of the lost one, or go to class without one. Or he may display unreasonable emotional disturbance and disorganized activity that is unrelated to the original goal of getting to class, such as 'blowing his top,' slamming a book on the table, or flouncing around in disgust. The frustrating situation has aroused him emotionally but the emotional stimulus is not a specific object or event in his perceptual environment on which he can vent his wrath. Rather it is the lack of an object. He has been blocked not by a physical barrier but by a psychological barrier. Frustration often involves a situation that cannot be seen or controlled directly, so that the emotional response tends to be disorganized bodily behavior accompanied by generalized tension and often the vague generalized fear called anxiety."

Some emotional releases require regression. The fact alone that removal of clothes is necessary for sexual intercourse constitutes a form of regression dating back to early childhood.

There is no question that emotional release has a direct effect on the learning process. The conclusion of various tests conducted both with animals and with humans shows that emotional release interferes with learning. The higher the intensity of the emotional release, the less the ability to learn. It might also be assumed that a high intellectual level may have a blocking effect on emotional release. "The tendency of organisms to control their own environmental interactions means that an emotional response is more likely to be pleasant and less likely to be unpleasant if the individual controls its onset and timing." (Smith and Smith)

There is another way of dividing emotional release into sections. Emotional release is greatly dependent on emotional capacity, which in turn is dependent on libido. As defined in A Comprehensive Dictionary of Psychological and Psychoanalytical Terms, libido is "(1). sexual craving. (2). any erotic

desire or pleasure. (3). any instinctual manifestation that tends towards life rather than death, integration rather than disintegration. - Syn. Eros, life instinct. (4). any psychic energy, constructive or destructive."

"Freud, who introduced the term, continually changed his usage as well as the concepts for which libido was proposed; and his followers have not in general been more consistent. Common to all uses is the idea of some sort of psychic dynamics or energy, an irrational and instinctual determiner of both conscious and unconscious processes. The sexual impulses are, at the least, the type to which other libidinal manifestations may be compared: in Freud's earlier treatment libido was quite simply a direct or indirect sexual expression; even in usage (4) the connection with sex cannot be severed. Freud later seemed inclined to drop the term libido altogether, but finally chose meaning (4), which is also Jung's usage. This is to introduce - or to increase - confusion between the professional use and the layman's understanding. The psychoanalytic movement has from the beginning suffered from an ambiguity about sex, if not in the writings of adherents, at least in the minds of those who follow from a distance. Libido is now firmly established as a semipopular term with a meaning somewhere between (1) and (2). Any other meaning is likely to be misinterpreted. If it is to mean <u>any</u> kind of psychic energy, why not use that phrase or the very closely akin horme? (horme: purpose striving). If it means any constructive instinctual activity, why not life instinct?"

Many people consider vitality to be the same as libido but in order to clarify I would like again to quote from <u>A Comprehensive Dictionary of Psychological and Psychoanalytical Terms</u>, to make clear what vitality really is. As English and English define it, vitality is "(1). the quality of being alive. (2). the property of an organism of being able to stay alive. (3). biological vigor, energy, endurance. (4). a complex personality pattern manifested by lively gestures and movements and by low threshold for the pleasant emotions."

All of the information given up to now has an influence on emotional release. All the factors concerning personality qualities have indicators in the handwriting. The most basic list of graphological indicators includes those that facilitate emotional release on the one hand, and those that "bind" or retard emotional release, on the other.

BINDING INDICATORS	RELEASE (LOOSENING) INDICATORS
Upright slant	Right slant
Left trend	Wide
Arcade connection	Right trend
Angle connection	Garlands
Uniform connections	Curves
Small writing	Thread
Big zone extensions	Mixed connections
Emphasis on lower length	Emphasis on upper length
Regularity	Large writing
Strong pressure	Small zone extensions
Disconnectedness	Irregularity
Meagerness	Light to moderate pressure
Slowness	Connectedness
Disproportioned	Fullness
Arrhythmia	Pastosity
	Speed
	Proportioned
	Rhythmic

The following handwriting samples portray writers with some form of difficulty in their emotional release patterns.

Illustration 1.

Female, 65, Right handed.

The strong separation of letters in combination with a strong movement to the left and to the right horizontally, would indicate, on the one hand, a poor pattern of emotional release, but on the other a great capacity for expression in a non-emotional form. Her expressiveness may evoke emotional responses in other people, while she expresses her emotions only in a purely artistic sense. The writer's life was devoted to performing as a dancer.

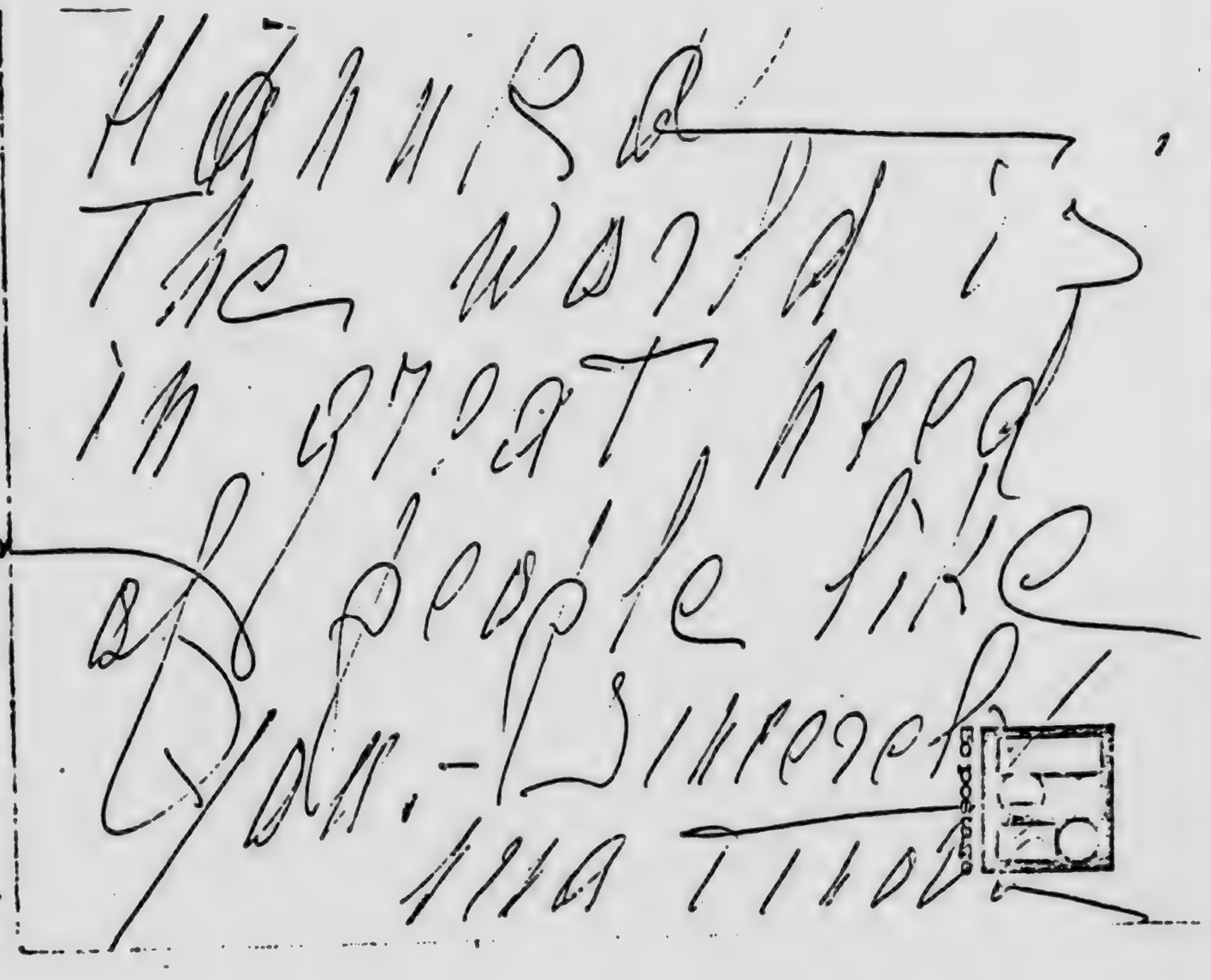


Illustration 2.

Female, 32, Right handed.

Dear Felt,

I was born in Beaverdam Va. I am glad to give you a sample of my hand writing.

Patty Jane

This person shows by her rounded letter formations a fairly good capacity for emotions,but difficulties in early childhood, as seen in her poor movement to the right and poorly developed forms. These factors caused her to develop a poor emotional release pattern, resulting in lack of self-confidence and a near-intolerable frustration which drove her to a suicide attempt. After therapy she was able to improve in all the difficult areas, making it easier for her to attain emotional release.

Illustration 3.

Male, 24, Right handed.

Gentlemen:

This application is sent to you with the desired hope of obtaining employment with your Company. I am to graduate with the Class of September 1961 and it is one of their requirements for one to have a job before graduation. I have had little experience

This handwriting is highly rigid, and as seen in the second line of the sample the last word, "obtaining," shows a lower loop in the "g" that not only is very mal-formed but also reverses the direction, giving rise to the possibility of homosexual tendencies. The rigidity can be traced back to the anal period, which occurs around the age of three and produced, in this case, an extreme concern with control. Due to the inability to release his feelings and the rigidity, he fell into a criminal pattern.

Illustration 4.

Male, 30's, right handed.

[CHARLES MANSON]

This writing has a truly arrhythmic pattern. There is little in it to indicate emotional capacity. Strong disturbances in the realm of values are seen in the extreme directional pressure in the word "don't," and the t-bar in the last but one line. Whatever emotional release was achieved was released in a completely negative way.

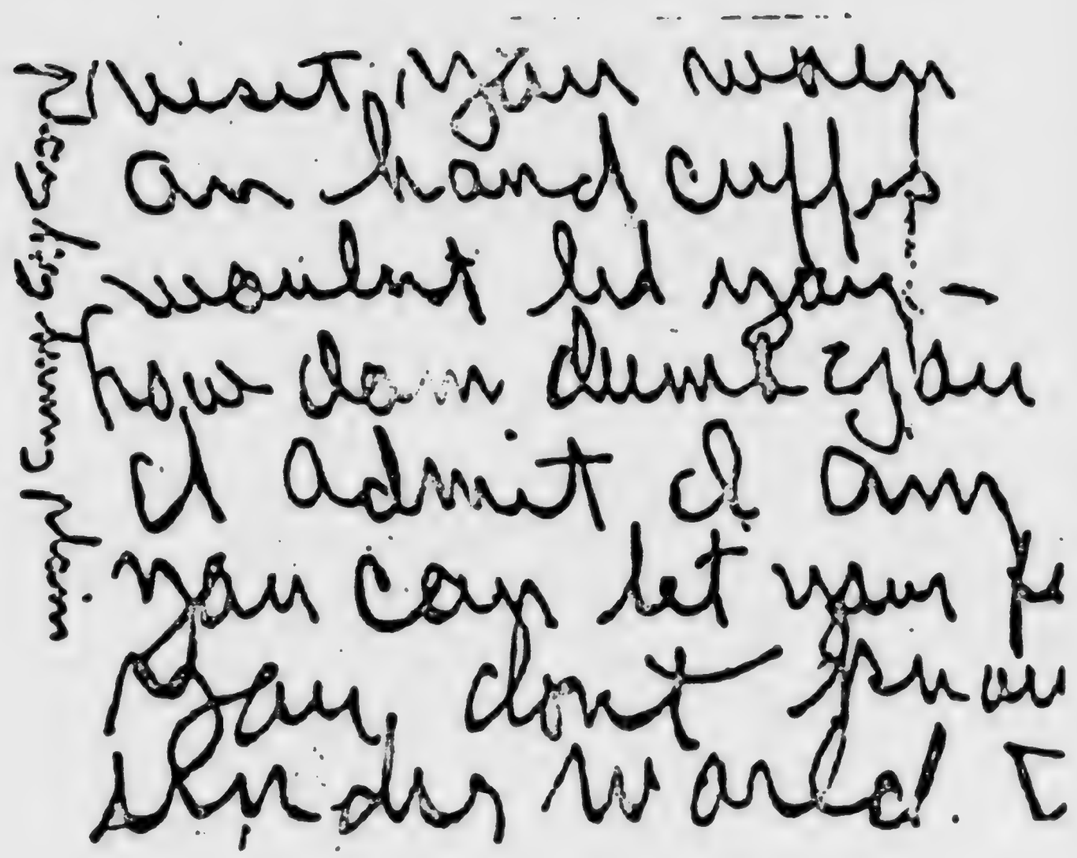
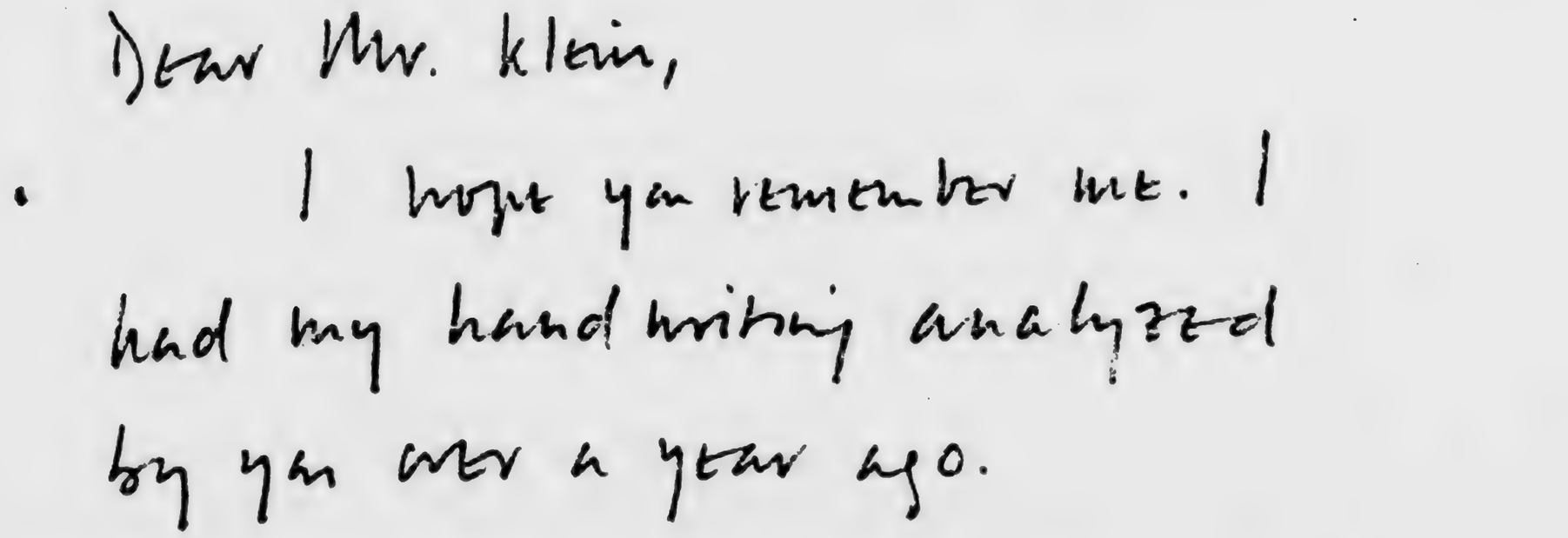


Illustration 5.

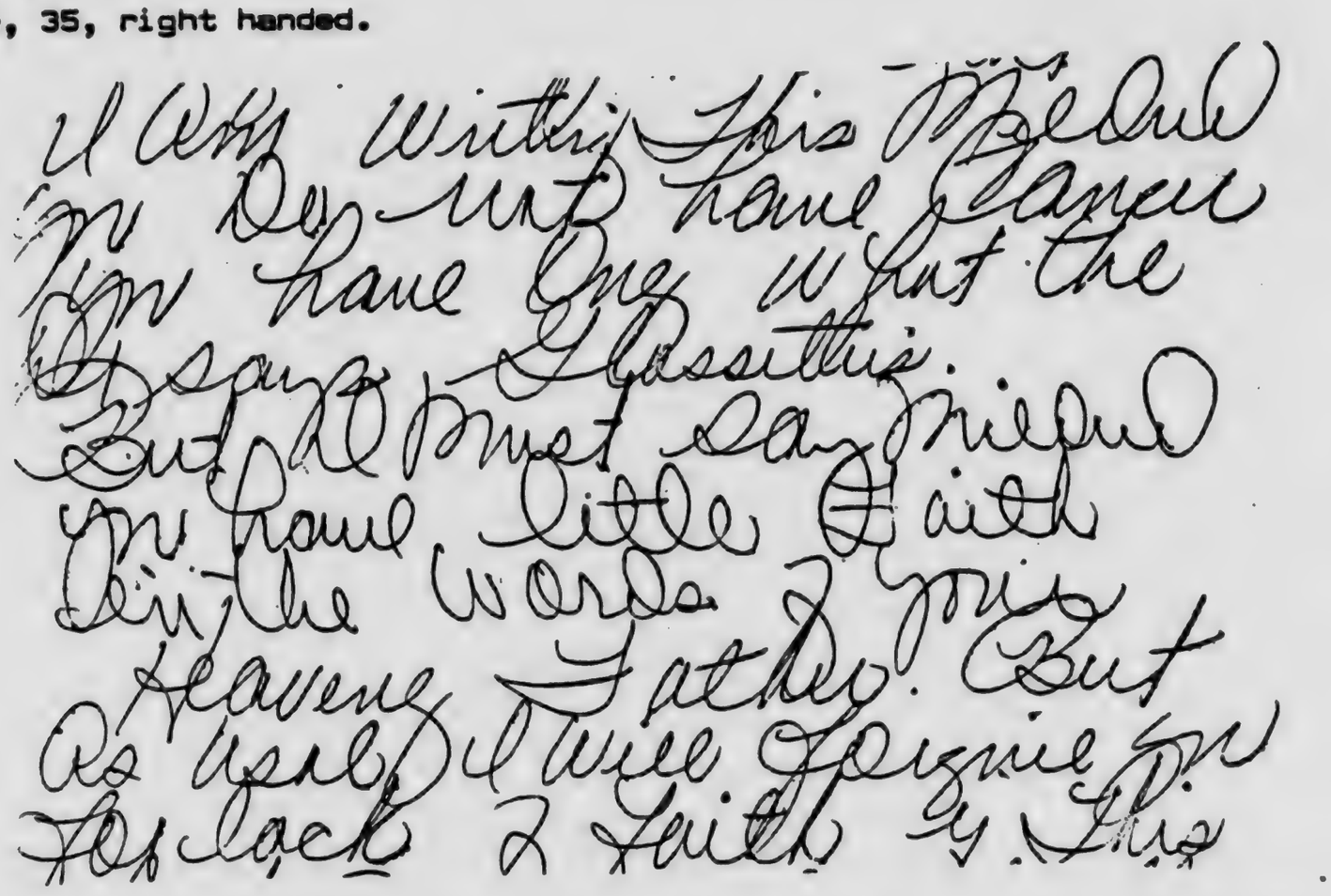
Female, 28, right handed.



This handwriting of a 28 year old female is a typical example for a writing where the over-emphasis on the intellect has been a retarding factor to the emotional maturing process. During her periods of development she became more and more interested in intellectual matters because there was no "training" in the area of the emotions. This does not mean that the writer would be devoid of emotional release but surely presents a difficulty for her in establishing permanent relationships.

Illustration 6.

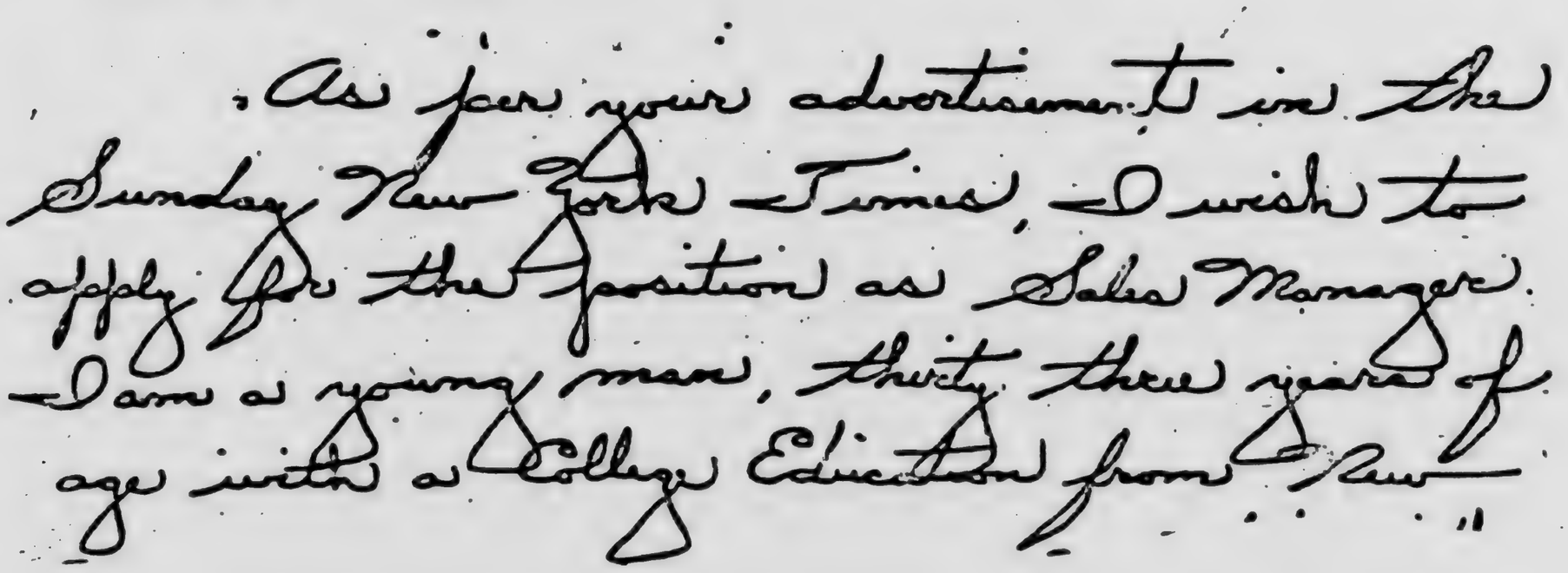
Female, 35, right handed.



This is a woman with very high emotional capacity but her release pattern is completely blocked, causing her to divert her feelings into unrealistic behavior, and making her nearly incapable of coping. One of her outlets in the emotional area will be persistent talking.

Illustration 7.

Male, 30's, Right handed (?)



This writer shows a strong capacity for emotions but because of developments in early childhood he failed to adjust to physical changes in puberty, resulting in a difficulty with the emotional release pattern.

The following writings show a more productive ability to release emotions.

Illustration 8.

Female, 50's, right handed.

8.6.75

Dear Mr. President,

In the name of your National Society for Goapsychology you sent me such an embarrassing letter.

Many thanks and my best wishes for successful fishing on.

Yours Grace Kelly

The fine rhythm and good letter formation with beautifully connected letters in conjunction with well developed lower zone portray a person with highly developed emotional release, although she imposed restrictions on herself because of her strict upbringing.

Illustration 9.

Male, 50's, right handed.

(KAHLIL GIBRAN)

This handwriting may be a near-perfect example for emotional release, in almost all areas, as indicated by excellent rhythm, beautifully rounded letter formations, and fine (but not over-emphasized movement to the right.

The high t-bars are a true indication of his ability to integrate his feelings with his aspirations, in both the philosophical and intellectual areas.

The magic of a morning sun in a dew drop is not less than the sun

The reflection of life in your soul is not less than life.

A dew drop mirrors the light because it is one with light

Illustration 10.

Female, 48, right handed.

I know you are an Expert in Genealogy. Enclosed, 2 sheets as part of an Extensive Genealogy Lillian Adams has done of her family lines. She was stuck as you can see by the question she raises. Lillian

This writer established a good emotional release pattern despite the fact that the father image could not be established in early childhood. As a result of this fact, she married late in life and her partner was twenty years her senior.

* * * * * *

One of the most common indicators for emotional release and/or emotional problems are the lower loops. The proper crossing point for the realization of instinctual drives is the base line. If the crossing point is above or below the base line, the instinctual needs are suppressed or non-existent.

One can go down into the lower zone with forcefulness and without hesitation - or with hesitation, which is seen by shortening of the downstroke or avoiding making it in a straight line.

If there is no fear of the lower zone, the writer goes down straight and with pressure. Going down into the lower zone reflects your expectancy. The way the writer goes up indicates the realization and fulfillment of the instinctual needs.

If there is any diversion in the way the writer goes down or up, the indication is that there is a diversive tendency in the instinctual needs. If there is a tendency toward the left, the instinctual needs are tied to the mother image. If the right side is emphasized without reaching the middle zone, there is an aversion to going back, and the instinctual needs are not fulfilled. Failure to go to the right can also be interpreted as a failure to move toward the father.

Observe what part of the loops are emphasized or de-emphasized. Movement into the lower zone and from the lower zone can be likened to carrying a bag uphill -- it

is easier to go down, harder to go up. It is harder to effect emotional release than to become aware of the actual need.

If the loops are crossed above the base line you are over-emphasizing the upward movement, thereby bringing something into the middle zone that is supposed to stay in the lower zone.

Restrictions placed on ourselves are to be expected in the upper zone. All restrictions, however, are not seen in the upper zone. Anything that restricts the normal flow of the lower loops must be considered a restriction of the release of the instincts.

When the instinctual needs do not find the proper release we have a tendency to sublimate or transfer them into different areas (possibly becoming compulsive, as seen in repetitive forms or rigidity). The hysterical type is the most unlikely one to become compulsive.

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GESTALT METHOD IN GRAPHOLOGY

By Felix Klein

Before I can describe the Gestalt method in graphology I must first explain to you what I mean by "Gestalt."

The word comes from the German and it means "figure" or, as we would say, the complete figure or full figure. We use this kind of expression when we talk about a photograph. Now, how do we use the word Gestalt in connection with psychology? A good definition for Gestalt Psychology is:

> The psychology which emphasizes the fact that the whole content of any perception is essentially a unit, simple or complex, which can not be expressed in terms of its parts, alone or in terms of any of the parts which it may contain.

Hartman, in his book "Gestalt Psychology," defines Gestalt Psychology as:

> The explanation of behavior based on the theory that all mental experience comes organized in the form of structures which, when relatively incomplete, possess an imminent tendency toward their own completion (closure) and rejects the assumption that isolated local determination of psychic processes ever occurs. It (the theory) maintains that all organic and inorganic stresses tend toward an end - a state of equilibrium. In its broadest sense Gestalt is a philosophy of nature and holds true in all sciences."

Wolfgang Kohler in his book "Gestalt Psychology" states:

> A Gestalt is any organized whole in which there is reciprocal influence (interaction) among the members and the whole so that the totality contains more than the sum of its parts and their relations.

To express this I would say that the Gestalt theory is the theory that an organism is stimulated or activated by the stimulus as a unit or total situation which acts as a unit. It is true that the unit is made up of parts, but the significance of this unit as it comes into perception is much more than just a composite made up of many different parts. No response pattern can be held to act in an isolated situation but, as a whole situation it makes its impression on the whole organism. It is a mistake to classify the Gestalt theory as a theory of configuration, although configuration is an important part of it. The word configuration in the English language means the shape, the form or the outline. In psychology we give it an extended meaning. We say that:

> Configuration is the reciprocal action or relationship which makes the sum of the parts much more than the whole.

Koffka (Principles of Gestalt Psychology) gives this definition:

> A configuration is that coexistence of phenomena in which each member carries every other and in which each member possesses its peculiarity only by the virtue of and the connection with all the others.

The Gestalt theory distinguishes between the two types of development, mental and physical. The physical development is called growth, and the mental is called maturing or learning. Once we have developed the best pattern of behavior in a certain area it will become what we call a fixed configuration. A simple example is the process of a child learning to walk. First of all a child can not make a successful attempt before he or she is physically and neurologically able and ready. Once that point has been reached, the attempt and the numerous repetitions establish a pattern and this pattern then becomes the "fixed configuration."

How did we use Gestalt methods in our educational system? Some of us learned to read by learning the alphabet first, then forming words from it. Some of us may already have learned words first. Then we looked at the letters of these words and were able to form new words. The first process is to take parts and make wholes out of them. In the second method we start with wholes, then take them apart and make new wholes out of them. The important part in the method of first perceiving the whole is that we have to understand that the whole is more than the sum of its parts.

Now we come to the point where we have to apply what we have described in the foregoing to graphology. Whenever we teach graphology we tell the pupil that certain indicators in the handwriting have certain correlating meanings for the character of the writer. We continue to find such correlations and we process them into a picture of the personality we are describing. Actually, what we are doing is taking the "parts" of the character and putting them together in the hope that this will be a good description of the writer. Just as we said before, the sum of the parts is less than the whole; in other words, when you describe all the characteristics of a person you still haven't described the complicated interrelationship between the characteristics which we call the character of a person. So, how do we then describe a character without first finding its components? This is not easy. But it is possible. And there are two distinctly different ways to do it.

1.] Any graphologist can do an analysis in any way he is accustomed to. This analysis should be detailed enough to give him a really good picture of the writer at the finish of the analysis. Then he should write another analysis and not simply add one characteristic to another but really describe the person, using the first analysis simply as a source of information. This way an attempt can be made to find the interwoven relationship between the traits.

2.] This method actually is a much faster way of achieving the same results, although it requires a great deal of experience. Your mind could be compared to a computer that is programmed for the various aspects of graphology. When you observe a handwriting you will almost automatically perceive

all the details without really being fully aware of them. The process can become almost like feeding the information into a computer. Your mind (or the computer) will come up with a complete picture of the character of the person and you simply will describe the person and not the individual traits.

This second method will give a more vivid characterization of the personality. It will not be a piecemeal description, but rather a correlated synthesis of all character traits. Then we will not simply say that the person has a strong will, but we will go a step further and note that a lack of sufficient activity is causing the writer to be frustrated. By the mixture of the strong will with the unfulfilled desire for activity we come to the unavoidable third component - the frustration.

The only way a good and detailed analysis can be produced is by using the principles of the Gestalt method in addition to simple psychological principles.

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Extracts

in

G R A P H O L O G Y

by

Felix Klein.

Extremes in Graphology.

BY FELIX KLEIN.

If we want to talk about extremes in handwriting analysis we have to be clear that we know what we call an extreme.

For the various indicators an extreme will have to be defined according to the criteria conducive to the indicator.

The Webster's Dictionary defines the word extreme as follows: "existing in the highest or greatest degree." "Going to great or exaggerated length." "Exeeding the ordinary, usual or expected." "Situated at the farthest possible point from a center."

For the purpose of Graphology the best definition of an extreme would be: "Exeeding the usual or expected to an exaggerated degree.

General Guidlines for the Interpretation of Extremes in Handwriting.

In practical all cases, where an extreme is found in a writing sample the eyes of the observer are drawn to this particular criteria. In so many instances it becomes almost impossible to seperate the one item from the rest of the writing. However, for the sake of producing an objective analysis it is advisable to observe all criteria of the sample before attempting to interprete the extreme. In that fashion it becomes more likely that the general impression so achieved will provide a picture of the Gestalt of the writer. It is then possible to match the extreme to the Gestalt. It is essential to fit the extreme into the maze of the personality. If this should meet with difficulties it is far better to disregard the existance of the extreme altogehter.

There are several rules for the interpretation of extremes:

1. Extremes in the handwriting usually refer to unusual and/or unrealistic behavior patterns of the writer.

2. Extremes may or may not be the Guiding Image *) of the handwriting.

3. Extremes have a tendency to disturb the rhythm. **)

4. Extremes have a tendency to lower the judgment of the intellect of the writer.

5. Extremes usually are the breeding ground for contradictory indicators. ***)

6. Extremes should not be interpreted by putting emphasis or additional value to the conventional indicator.

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*) For a better understanding read: The Guiding Image by Felix Klein.
**) Additional information on Rhythm: Style Evaluation, by Jo Baxter
Rhythm, Groundrhythm and Beyond, by Felix Klein
Roda Wieser's Basic Rhythm by Felx Klein.
***) Further information on indicators: Combining Indicators by Felix Klein.

Major Areas of Extremes

We can list seven major areas of extremes:

1. Slant,
   a) Right
   b) Left
   c) Upright (rigidly)
   d) Changing (extremely)

2. Size
   a) Large
   b) Small

3. Zones
   a) Ratio of zones
   b) Zonal interference
   c) Zonal neglect

4. Trend
   a) Left (extreme)
   b) Right (extreme)

5. Rhythm
   a) Slack (extreme)
   b) Rigid (extreme)
   c) Impulse pattern (extremely poor)

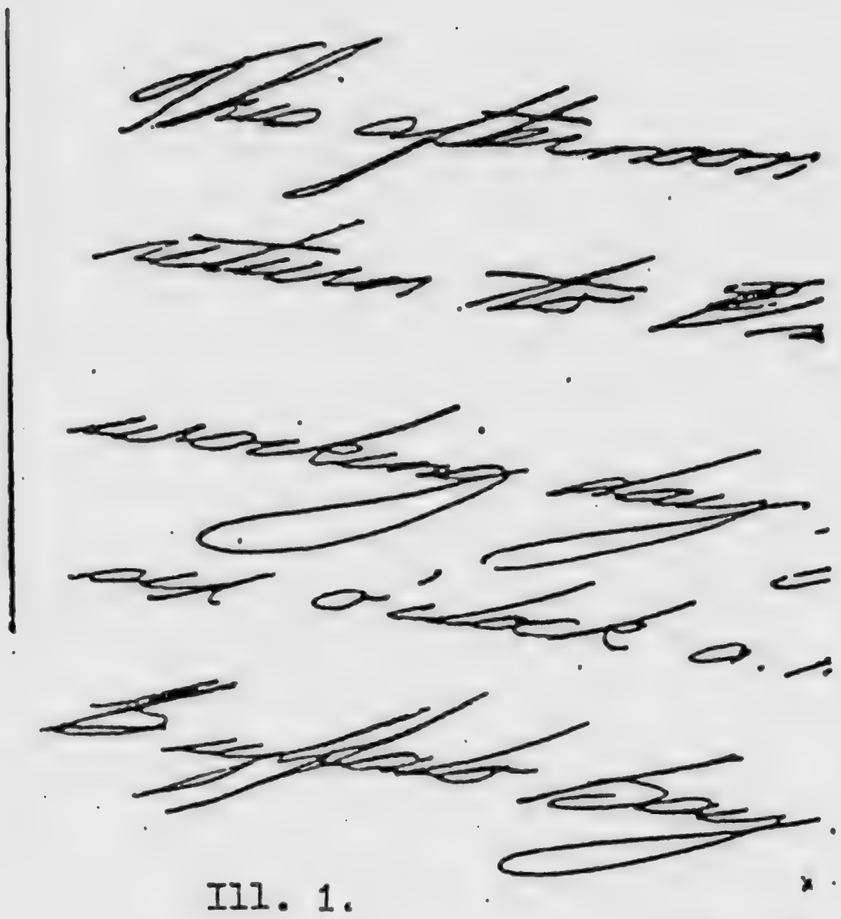
6. Space
   a) Margins
   b) Distance between words
   c) Distance between lines
   d) Direction of lines

7. Form
   a) Neglect of form (due to illegibility)
   b) Neglect of form (due to exessive speed)
   c) Overdone forms.

Slant

Extreme Right.

Generally we consider the right slant from the angle formed between the down stroke and the base line and when this angle measures between 55 and 85 degrees. Any right slant measuring less than 55° would have to be considered an extreme right slant. The ordinary methods of interpretation of the right slant do not apply to the extreme. Symbolically the extreme right slant can be compared to the extreme leaning forward at a subway station in order to see the oncomming train. We all know that this practise is dangerous and may lead to serious consequences. The attitude portayed by the practise of extreme right slant may indeed lead to serious consequences.



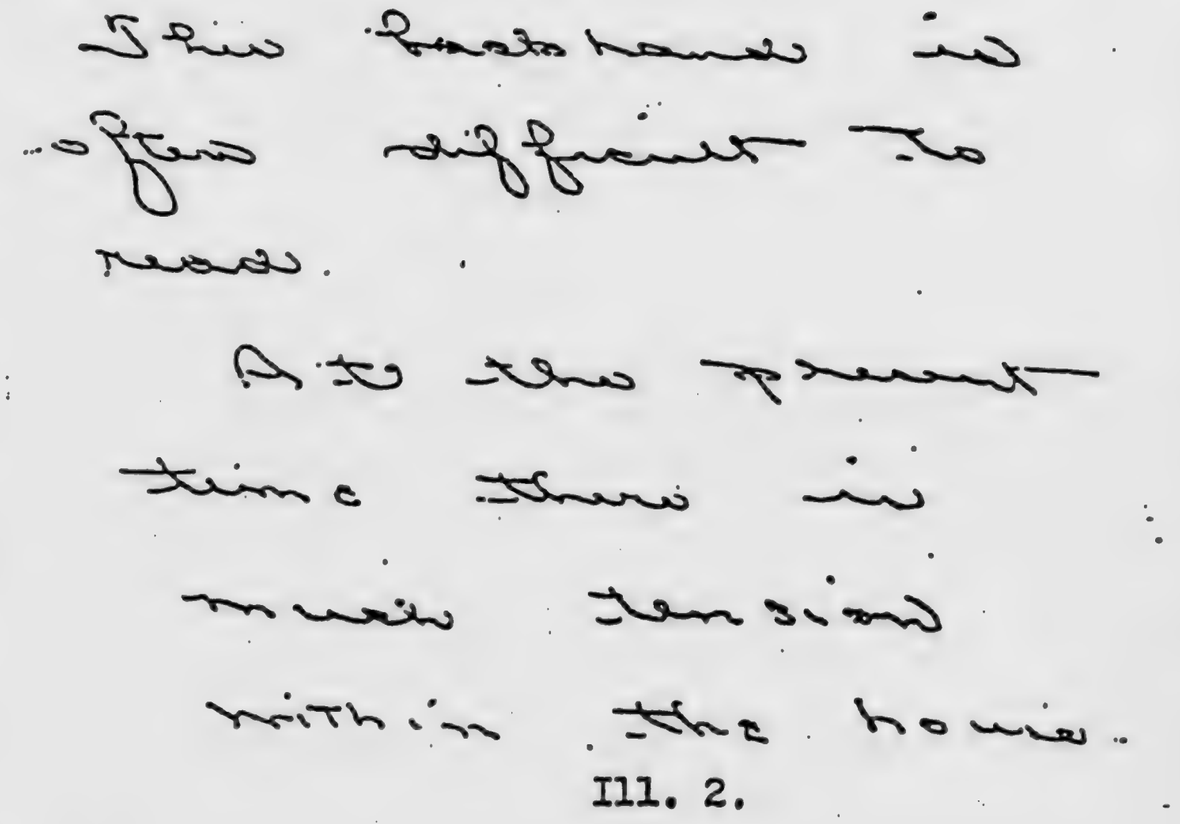
Ill. 1.

Ill.1 originated from the hand of a seventeen year old righthanded girl. This will give a strong impression of imbalance. There are strong indications that the writer will not be able to handle her problems realistically. The girl was brought up in a very strict home where selfexpression was not practised. Shortly, after this sample was produced she left home in the company of a young man without letting her parents know where she went!

Extreme Left Slant.

Left slant comprises slants measuring 95 to 125 degrees. Any handwriting with a slant measuring 125° or more would have to be considered as an extreme left slant. As it is a practise of many private schools to teach their pupils to write left slant it is necessary to establish the genuinness of the left slant by finding reenforcing indicators. Symbolically the extreme left slant could be compared with a person leaning backward when shaking hands with another person. Tendency toward isolation is the indicator for this extreme.

Ill. 2 was written by a 45 year old woman (righthanded!). The tendency toward isolation is strongly confirmed by the large distance between words and lines, also seperations of letters within words. Her attitude makes her selfcentered (curved, returning end strokes). Her problem originated early in life.(Directional pressure from the past seen in the f of the word "often"). The strong right trend (t-bars in "difficult" and "present") would indicate frustration!

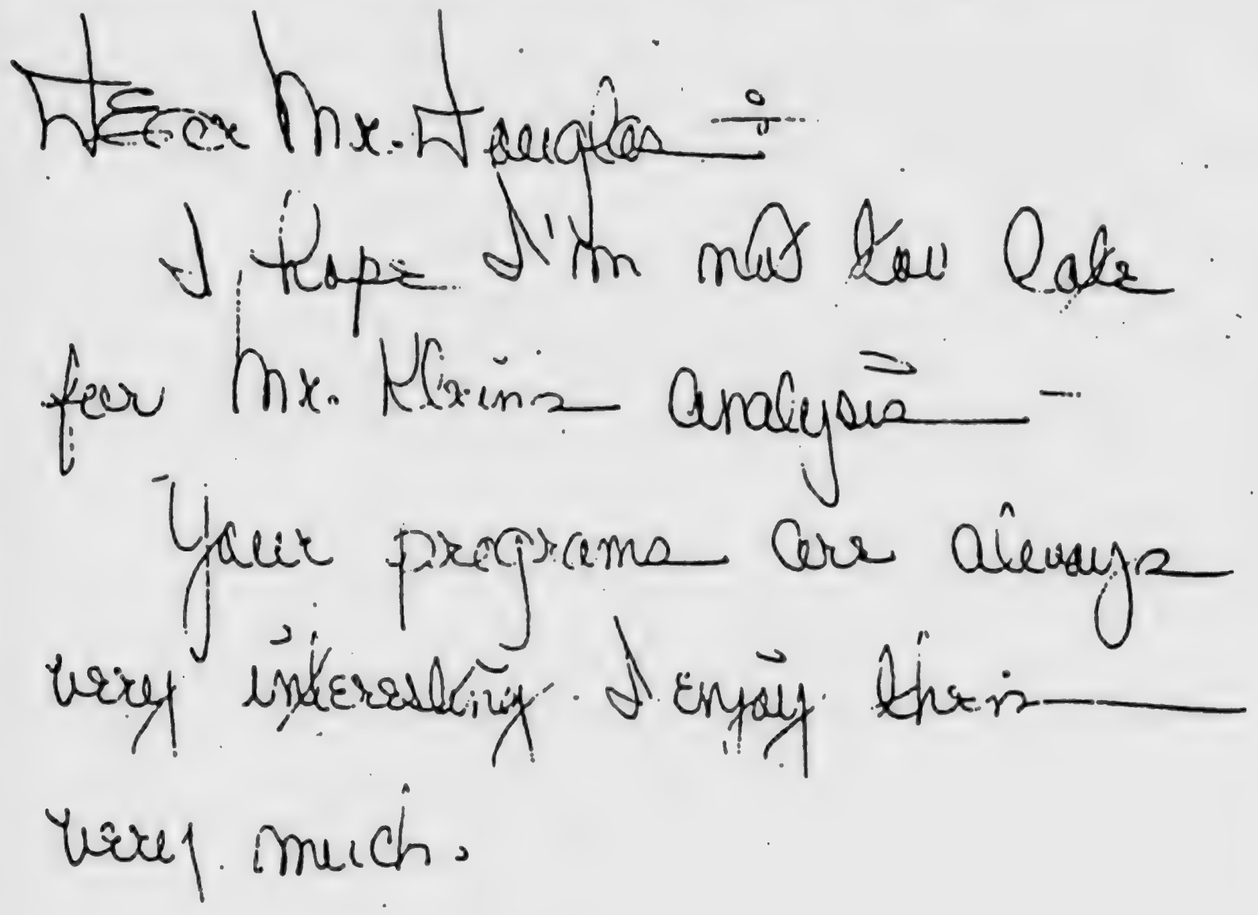


Ill. 2.

Slant Continued.

Upright (Rigidly).

Generally the upright position would indicate a present oriented person with good control and possible lack of emotional qualities. Whenever this position is rigidly maintained the rigidity is the guidline for the interpretation.



Ill. 3.

Ill. 3 is the handwriting of a 45 year old woman righthande (♀45R). The handwriting gives the impression of artificialit The contradictory indicators will allow the interpretation that her way of life is dictated by her surroundings and although she is keeping rigid control over her emotions, she is capable of high emotional attitudes. Although there are indications of frustration her level of tolerance is high. She gives the appearance of selfconfidence. However, her achievement level will be low, due to a poor self image.

Changing Slant.(Extremely)

The changing slant implicates lack of control due to strong emotional tendencies. When the change of slant becomes extreme the lack of control becomes extreme and this indicator must be classified as a danger signal both for mental balance and for neuro-muscular control.

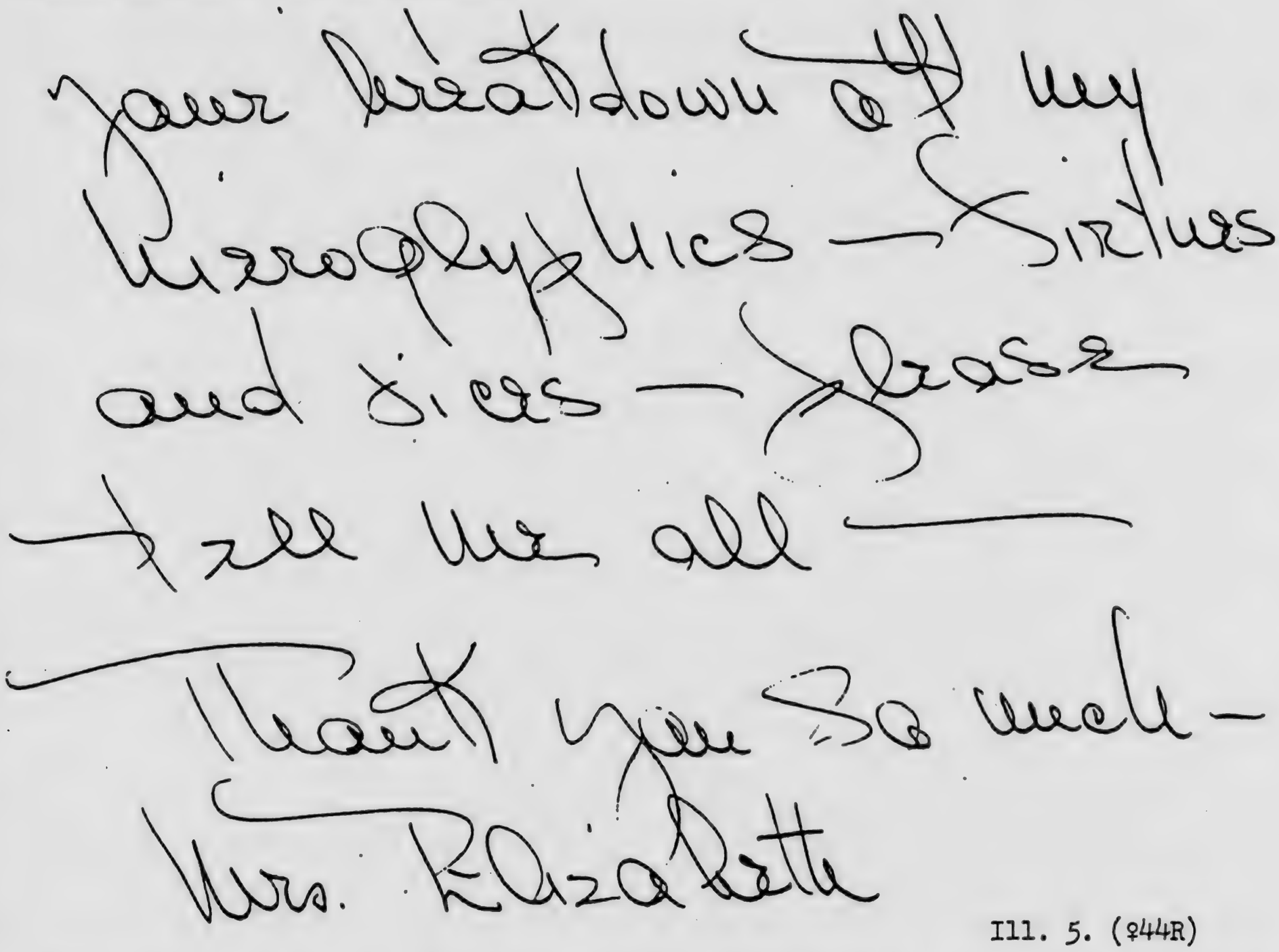
Ill. 4.

Ill. 4. (♀35R)
This writing gives a definite impression that there is something wrong. The indications point to severe difficulties in physical control due to lack of motor control. (Pallidical). Although the handicap is severe, other indicators allow the conclusion that functioning on a daily routine basis is possible.

Size.

Large. (Extremely)

Large writing generally portray people that have no intentions to be overlooked. In extreme cases there is a tendency to emphasize the outside appearance with distinct possibilities of an ego problem.

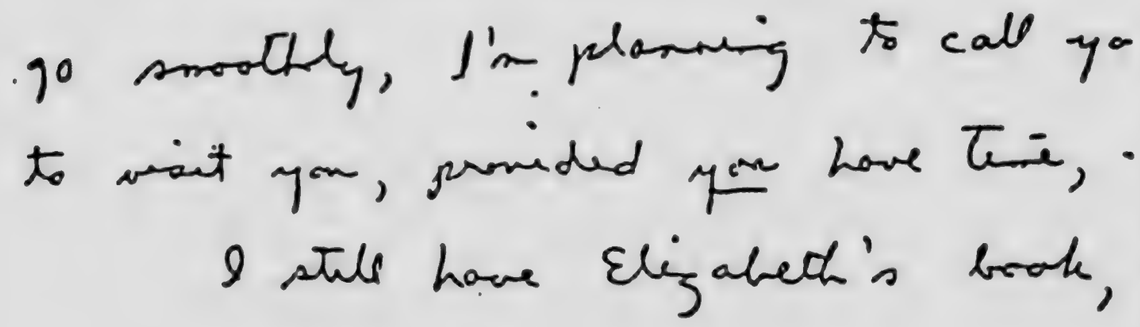


Ill. 5. (♀44R)

The extreme size in Ill. 5 potrays a woman in great need of recognition particularly in the area of appearance. Her ego powers are overemphasized although she really does not believe in herself to the extent she shows it in the handwriting.

Small. (Extremely)

Small writings in high style value often indicate leanings to the abstract and detail. In low style value and/or signes of poor vitality and introversion carries an interpretation of selfdenial and isolation



Ill.6 (♀28R)

Ill. 6 shows a person that did not have a chance to mature emotionally. Selfdenial was the accepted norm and her selfconfidence in the area of her feelings is extremely poor. In addition she has a poor male image due to the difficulty with her father.

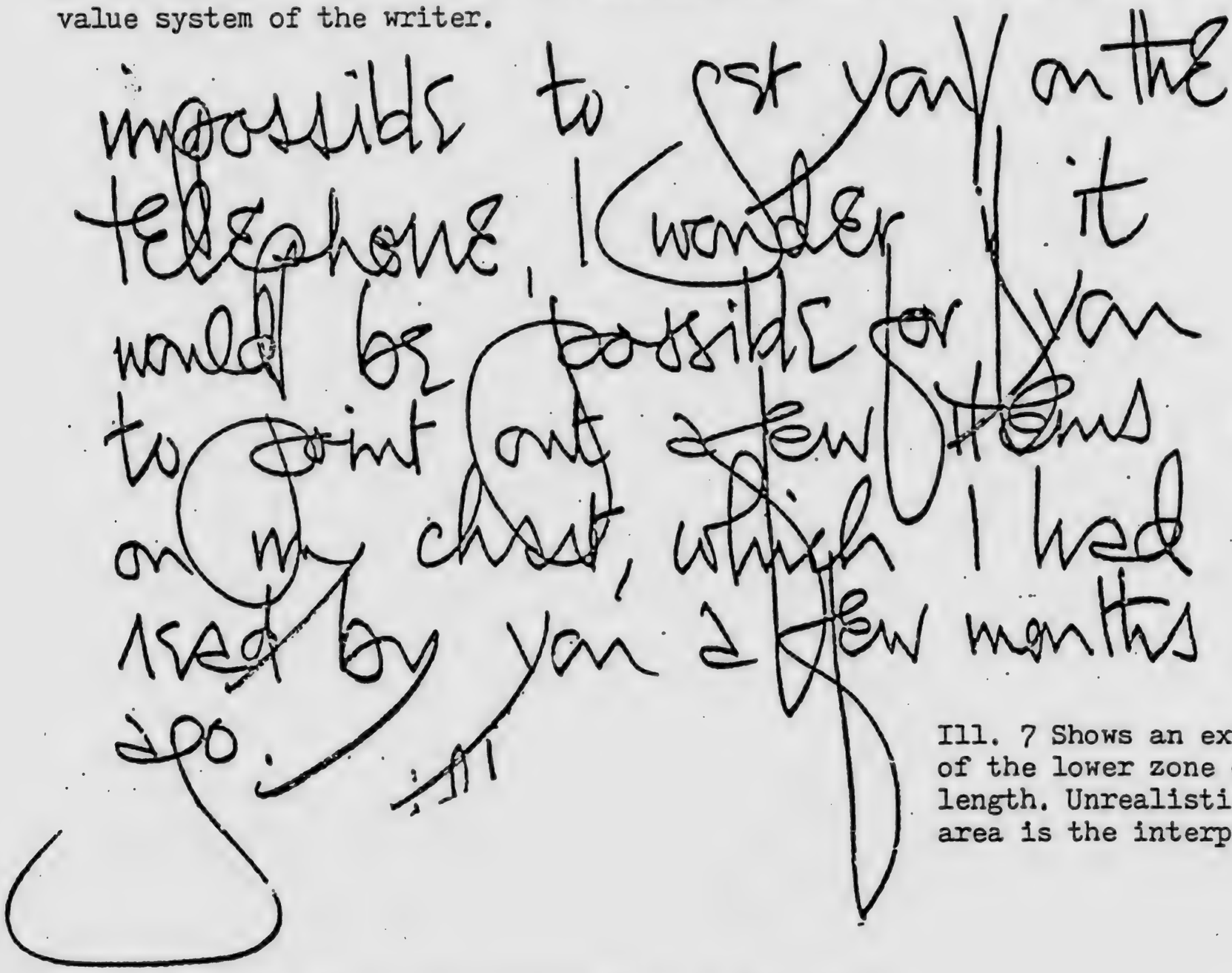
Zones.

Ratio of Zones.

There is an accepted ratio for male and female writings.*) Whenever the variation of the ratio of one zone differs greatly from the norm it must be assumed that this particular zone is overemphasized allowing the interpretation of an increased or artificial or unrealistic value of the area represented by that zone. Looking at Ill. 1 we find such an emphasis of the lower zone. This 17 year old girl was used from her upbringing to full financial security. Nevertheless she did not develop emotionally and the financial security was clearly put aside for the chance to develop on her own.

Zonal Interference.

Zonal interference usually can be a sign of unclearness in any of the three areas. The fact that one writes into extended lower loops in the following lines must be regarded as an indicator of emotional insecurity and disturbance. Whenever we are faced with an extreme it must be assumed that there are severe difficulties in the value system of the writer.



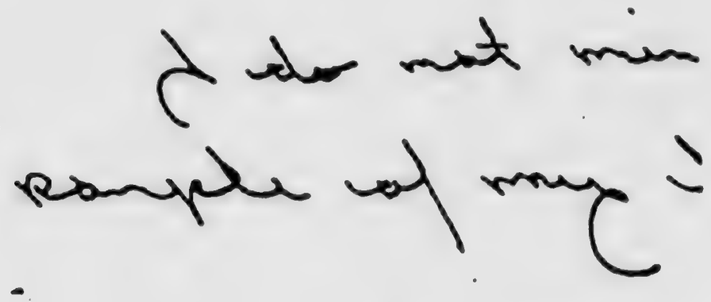
Ill. 7 (♀32(?)R)

Ill. 7 Shows an extreme interference of the lower zone due to extreme length. Unrealistic values in that area is the interpretation.

*) Jo Baxter's, Style Evaluation, Page 5.(Symmetry).

Zonal Neglect.

The most likely zone to be neglected is the middle zone. Neglect of any zone indicate a difficulty in that area. The neglect of the middle zone usually refers to the ego power or rather the lack of it.



Ill. 8. (♀38R)

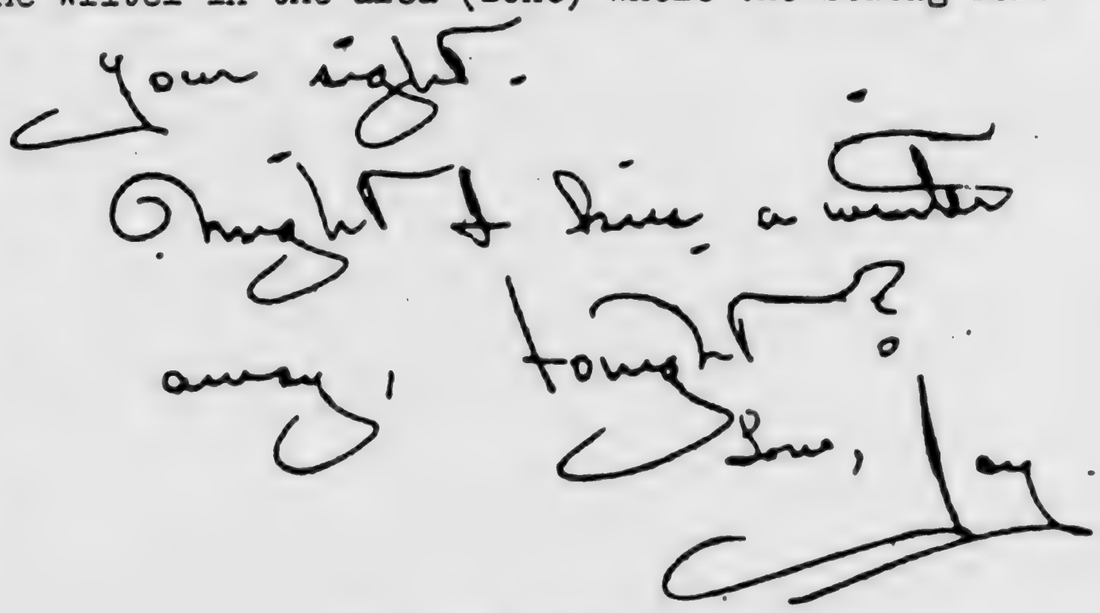
Ill. 8 shows a neglect of the middle zone. The writer has a very poor self image, only selfconfidence in areas she is very familiar with. Her reaction to this is to shut herself off as much as possible indicated by the strong backward slant. The backward slant is genuine.

Trend.

Left Trend (Extreme)

When the left trend in a handwriting is overemphasized it has to be a retarding factor for the development of the writer in the area (zone) where the strong left trend occurs.

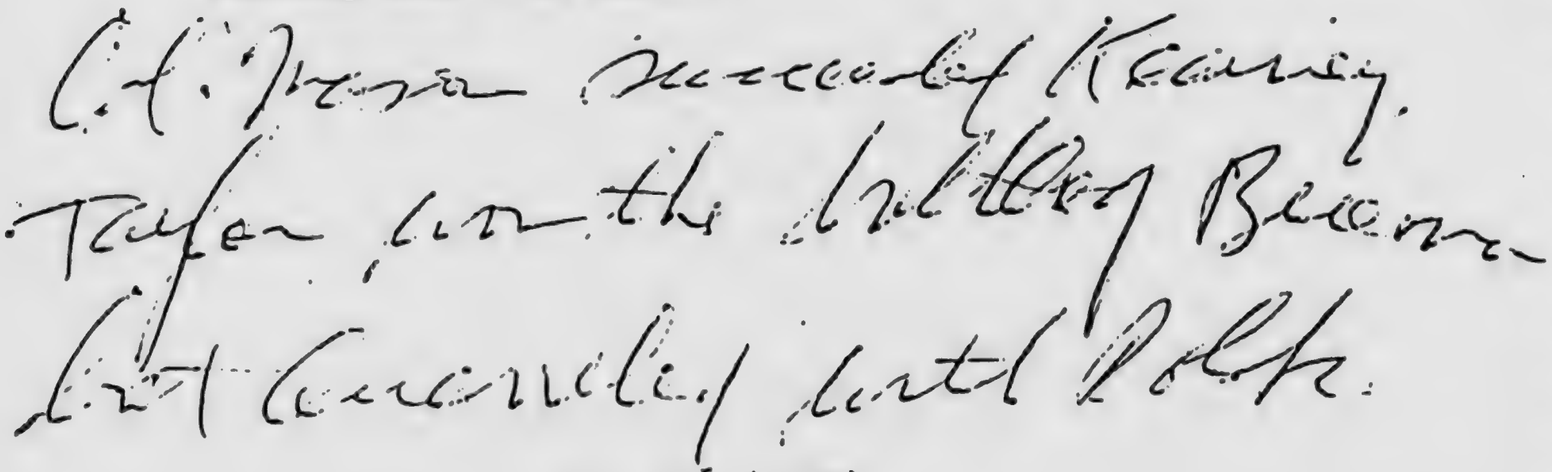
The handwriting in Ill. 9 shows an extreme left trend in the lower zone, indicating strong leanings toward the mother which resulted in the exclusion of relating to the female sex in general. The emotional development was arrested in puberty. Extreme left trend in the lower zone is one indicator for homosexuality.



Ill. 9. (♂35R)

Right Trend (Extreme)

Our natural feeling to move on which is to the right becomes highly negative once the movement is faster than the personal rhythm. We then say that the writer is running away from himself.



Ill. 10. (♂35R)

Ill. 10 demonstrates extreme right trend with the byproducts of exessive speed and neglect of form. It needed all the energy for him to become an ordaned Rabbi and then all the problems began. Strangly the only way for him to make a living was to teach small children religion.

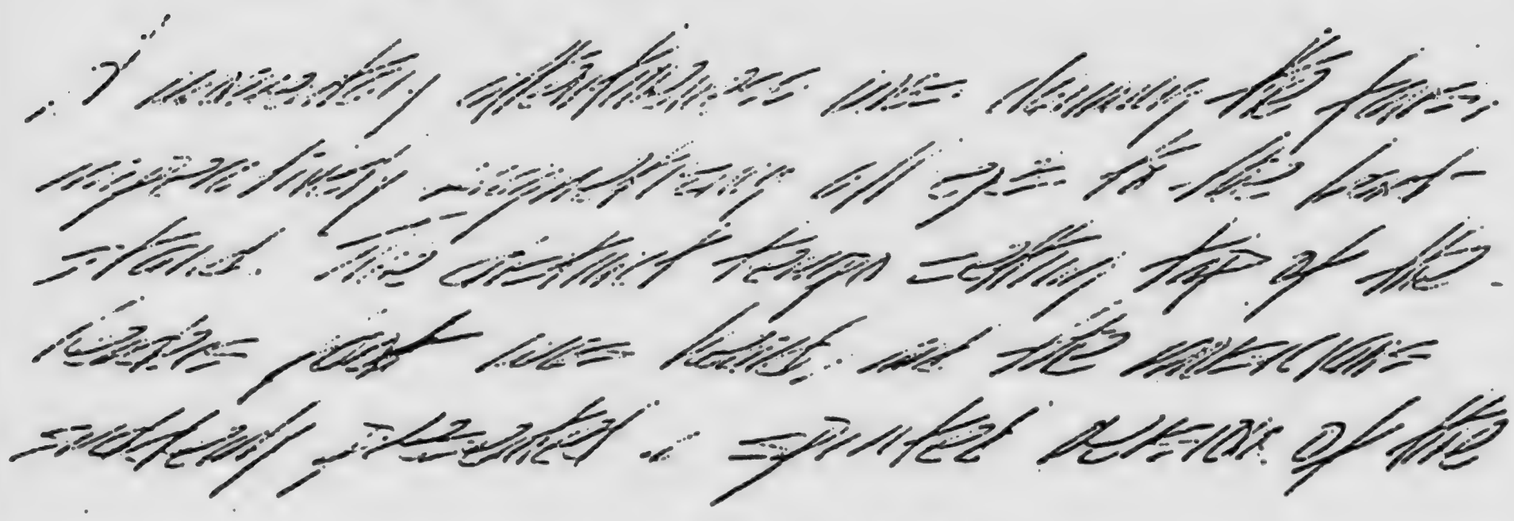
Rhythm.

Slack (Extreme)

In graphology the word slack means a reduction of movement, contraction and an over-emphasis on release. Extreme slack would indicate that the writer is incapable of resisting temptation. This is one of the two extremes which Roda Wieser takes as the basis for criminal leanings. Ill. 4 is a perfect example for this.

Rigid (Extreme)

Although rigidity is the counterpart of slackness, there is also a reduction of free movement. Often we find extreme angularity together with the extreme rigidity. The higher the degree of rigidity the higher the possibility of criminal tendencies according to Roda Wieser.

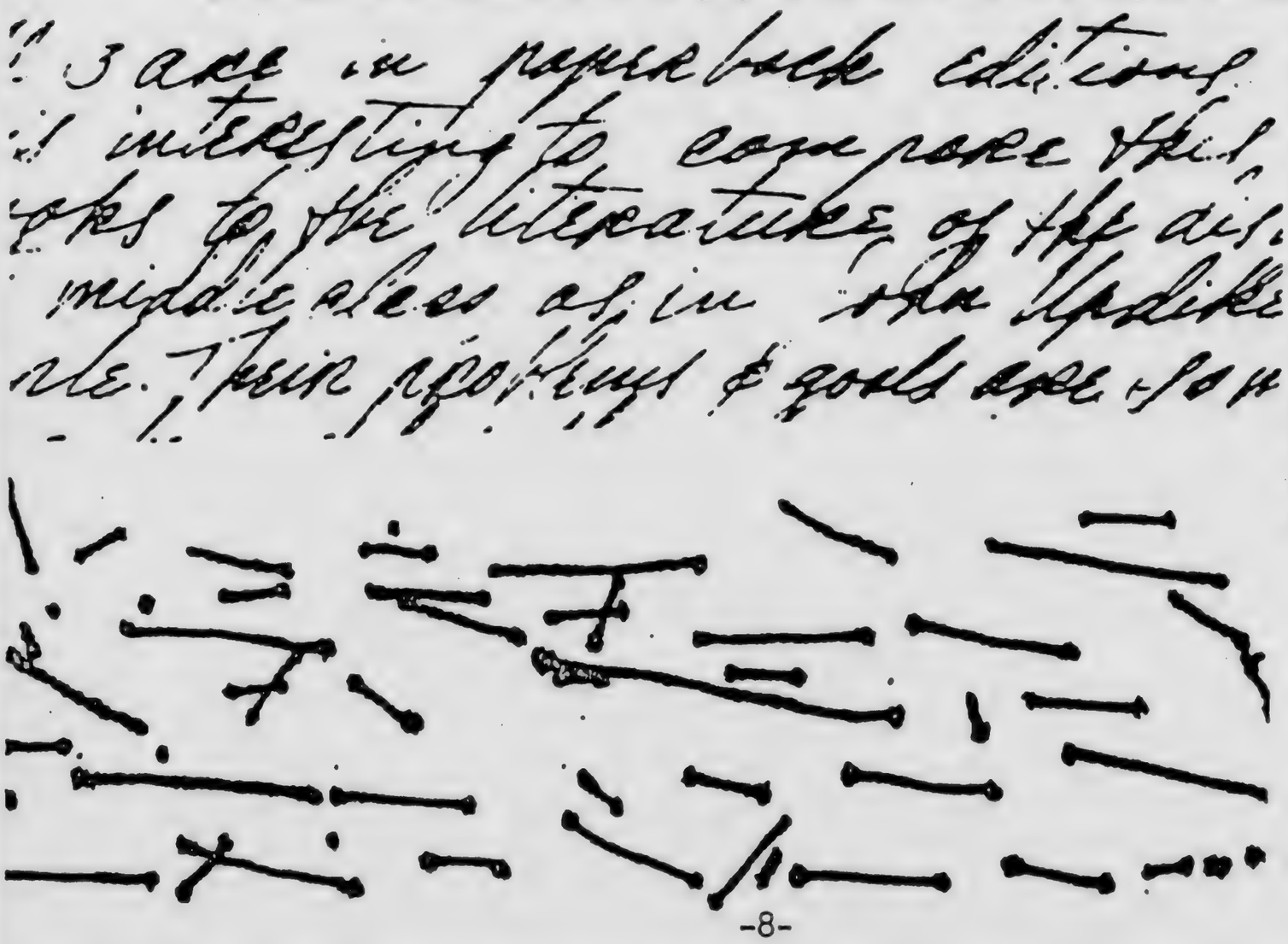


Ill. 11 (ð19R)

The rigidity in Ill. 11 is extremely high giving rise to fear for the ability to function in society. The possibility of getting into a pattern of crime are also very high. The extreme narrowness only serves as a confirming factor. Also the extreme neglect of form plays a part in the above interpretation.

Impulse Pattern (extremely poor)

The impulse pattern is a tool in determining rhythm. (How to construct an impulse pattern is demonstrated on page 2 of Jo Baxter's Style Evaluation)



Ill. 12 (ð28R)
The impulse pattern of this writing is very poor indicating difficulties in rhythm. Translated into terms of the daily life it would mean that changes are difficult for this writer. The achievement level is high due to high intellect. Changes are painful and carefully avoided. Constant tension makes personal relationships difficult.

Space.

Margins.

Extremes in margins are rare. However, the keeping of a large right margin should always be regarded as a danger signal.

The following three Illustrations 13a, 13b and 13c are from a young male (♂21R) who became a drug addict in Vietnam. Ill. 13a was written July 1969 when he was strongly addicted. At that time he was started on a rehabilitation program. The right margin of two inches is the same as in the original.

For the past few days we've been in
a typhoon - nothing to write home about, by
that I mean it wasn't very big. 50 mph winds

Ill. 13b was written in October 1969 during treatment. Right margin one inch.

Seeing the two of you in Hawaii
was more than an R&R, it was a
blessing, but you'll never know.
Some guys try to describe V.N. to those
who haven't been, but just like dad,

Ill. 13c was written in April 1970 when he was cured. No right margin.

a any other army couldn't possibly be so foolishly
wasteful - granted, perhaps we could be a little
wiser in our spending - but were not so stupid
as to completely waste it and put our lives in jeopardy

Space Continued.

Distance between Words.

Rarely do we find exessive distance between words. The normal distance between two words is the width of the letter m of the particular sample. Anything wider is a large distance between words. The distance between words is the distance from one person to the other at the time one shakes hands. When the distance is larger than the letter m we find it likely that "rivers" are formed. These are passageways all through the script. The larger the distance between words the easier it is for "rivers" to form. It is my opinion that the large distance between words already indicates a form of isolation without looking for "rivers".

Distance between Lines.

People that keep large distance between lines are usually quite introverted. But they also need "Lebensraum". They don't clatter their apartments with unnecessary furniture. They need order. They are observers.
The following Ill.14 (♀26R) fits all the previously made statements.

compare B my feeling of satisfaction and security in learning a person such as you really exists. Now that I know spirits like yours are real, my hard times are less and my good days are more. I look forward B seeing you again.

Frances

Direction of Lines.

Many of the graphology books of the early part of the century interprete a rising line as a sign for optimism and a falling line indicating pessimism. This kind of interpretation is clearly too simplified. The need for seeing the "Gestalt" is essential for the varification of such statements. Extreme dropping or rising lines clearly indicate difiiculties of a psychological nature. Often people under the influence of drugs will loose control of the keeping of a base line. Also exessive useof alcohol will have the same effect on a writing. Ill. 4 shows psychological difficulties partly because of the incapability of staying on an even keel.

Form.

Neglect of Form (Illegibility)

Simplification is a positive indicator. The person that simplifies the script without the loss of legibility shows clearly the achievement in the process of learning and experiencing. Whenever the legibility is sacrificed the interpretation must become negative. The basic purpose of handwriting is communication. An illegible writing then becomes neglect of form. Form is our sense for selfexpression and when you write illegibly you cease to express yourself.

Neglect of Form (Speed)

When a person writes too fast he sacrifices expression for action. He sacrifices quantity over quality. See Ill. 10.

Overdone Forms.

Whenever the forms are overdone the interpretation must be negative also. Overdone forms show a problem in the area where these forms are prevelent.

(EXCUSE MY POOR WRITING, I'M LEFT HANDED)

Hail, I didn't receive the book(s) as yet, and hope there is some way to stop Judith Stevens from sending them, since I do not know whether I will stay here or not.

Ill. 15 (♀28L)

The overdone forms here clearly indicate the need for recognition. There is great confusion between mind and feeling which in turn creates havoc with the value system.

****

In a way any contradictory indicator has a flavor of an extreme. Whenever right and left trend appears in the same zone it is like pulling a person in two directions. Not only is this unproductive but it also wastes energy.

Many other extremes can be discussed.

****

AR 25356

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HUMAN CHARACTER TYPES
OF ERICH FROMM

Why should we graphologists even bother to look for types? The answer is simple. Once we have established a person as a certain character type through his handwriting, all we then must do is look for the variation of the particular person we are analyzing from the type. The analysis thus produced will be quite accurate and really easily and quickly done. Any of the types to be discussed will automatically give you the guiding image, by the name and characteristics of the character type.

Erich Fromm, a remarkable psychologist, established these types for psychological purposes. They can be very helpful to graphologists. A person fitting one type or the other does not have to "remain" this type. As a matter of fact, it is the aim of psychologists to get people to grow "out" of their types, particularly when they belong to a type that we may consider as negative.

The positive type person will grow because it is a characteristic of this type to grow through productivity.

Alex Klein

SOME PRODUCTIVE ASPECTS OF THE HUMAN CHARACTER

In order to understand what a productive human character is, we must begin with a working definition of the *mature character structure.

One of the basic criterion for maintenance of the well-being of the mature character is its need to produce. This means not only to produce material things, but it includes a person's mode of relatedness in all realms of human experience. Productiveness as used here, is a person's ability to use his powers and to realize the potentialities inherent in himself. This kind of productiveness is an attitude which every human being is capable of unless he is mentally and/or emotionally crippled.

A brief example of how this mental or emotional incapacitation works might be the nonproductive activity of a person under hypnosis. He may, while in a deep trance, have his eyes open, walk, talk and do things, in other words, he "acts." The general definition of activity, i.e. "productiveness" would apply to him since energy is spent and some change brought about. But a closer look tells us it is not really the hypnotized person who is the actor, but the hypnotist who, by means of suggestion, acts through him. It is very much in this manner that we are sometimes controlled by subconscious compulsions, fears and anxieties, and by experiences so long past that we cannot even consciously remember them. This is a characteristic example of a situation in which a person can be active, and yet not be the true actor, but his activity results from compelling forces over which he has no control.

Just as our example character was a type of nonproductive activity, so are those reactions to anxiety, either conscious or unconscious, which consume much of our energies, also examples of nonproductive activities.

In the concept of productiveness we are not concerned with activity which necessarily leads to practical results, but our concern is with an ATTITUDE, a mode of reaction and orientation to the world, to oneself, and to others in life. We are concerned, in other words, with man's character, not with his outward success.

Productiveness is man's realization of his own potentialities and the use of these potentialities. This requires his whole life time and the effort never stops in the truly productive character.

We mentioned that productiveness is man's relatedness to the world and to other people. But how, one might ask, is man related to the world when he uses his powers productively? There are two basic ways.

* Mature in this context means mental and emotional maturity, not physical maturity.

I. REPRODUCTIVELY
This is to perceive the world, life and actuality in the same fashion as a film makes a literal record of things photographed. It is the mere recognition of things as they are, or as one's culture maintains them to be. These people are the perfect "realists." They see all there is to be seen of the surface features of life, but are quite incapable of penetrating below the surface to the essential, of visualizing what is not yet apparent. Reality to them is the sum total of only what has already materialized. The extreme degree of this kind of character not only is unproductive, but it is sick. These people's view of reality is distorted because of its lack of depth and perspective. They are apt to err when more than manipulation of immediately given data and short-range aims are involved. EXTREME REALISM SEEMS TO BE THE VERY OPPOSITE OF INSANITY, AND YET IT IS ONLY ITS COMPLEMENT.

II. GENERATIVELY
This is a person's conceiving the world by enlivening and re-creating this new material through the spontaneous activity of one's own mental and emotional powers. The extreme degree of this mode of relatedness is a person who has lost completely his ability to perceive actuality. Just as the extreme degree of the Reproductive mode of relatedness is sick, so is the extreme degree of the Generative mode of relatedness. These people are the psychotic and paranoid extremes who have built up the world of reality completely within themselves. The common factors of reality as perceived by all others are unreal to them. They are unable to relate productively.

THE PRODUCTIVE ORIENTATION IS THE BALANCE BETWEEN THESE TWO TYPES, OR MODES OF RELATEDNESS. IT IS THE OPPOSITE OF THEIR EXTREMES. The well-adjusted, or mature human being is capable of relating himself to the world simultaneously by perceiving it as it is and by conceiving it enlivened and enriched by his own powers. The presence of both Reproductive and Generative capacities is a precondition for productiveness. Productiveness is that something new which springs from the dynamic interaction of these opposite poles.

We have described productiveness as a mode of relatedness to the world. Now the question arises, what does the productive person produce? The most important objective of productiveness is man himself. We will now discuss the types of productiveness involved in the specific activities of man.

I. PRODUCTIVE LOVE AND THINKING

The concept of productive love is very different from what is frequently called "love." It has nothing to do with the possessive dependence of one who has "fallen for" another. While every human being has a capacity for love, ITS REALIZATION IS ONE OF THE MOST DIFFICULT ACHIEVEMENTS AND MUST CONSTANTLY BE WORKED FOR. Productive love can be said to include three types:

A. Love of mother for the child
B. Brotherly love, or love of fellow man
C. Erotic love, or love between members of the opposite sex.

Regardless of what type we speak about, there are four components which must be present before the love can be considered a productive one. They are: (1) Care (2) Responsibility (3) Respect, and (4) Knowledge.

Motherly love is the most readily understood instance of productive love which embodies the components of (1) Care and (2) Responsibility. The mother's body must labor for the birth of the child, and after birth her love consists of her effort to care for the child and make it grow. Her love does not depend on conditions which the child must fulfill in order to be loved; it is unconditional, based only upon the child's request and the mother's response.

In instances of individual love we often believe that to fall in love is the culmination of love, while actually it is the beginning, and only the opportunity for the actual achievement of love. One's own power to love produces love, just as being interested makes one interesting. To love a person productively is to care and feel responsible for his life, not only for his physical existence, but for the growth and development of all his human powers. To love productively is incompatible with being passive, with merely being an onlooker at the loved person's life. It implies labor and care and the responsibility for his growth.

To love one person productively also means to be related to his core, to him as representing mankind. Productive love for one individual cannot be separated from love of mankind. If love for one individual is divorced from love of mankind in the mind of the individual, it remains superficial, shallow, and is often not love at all, but a dependency.

We have seen how care and responsibility are vital elements of productive love, but without respect for, and knowledge of the beloved person, love deteriorates into domination and possessiveness. Respect is the ability to see a person as he is, to be aware of his uniqueness without wanting to change it, only to cultivate it. And to respect a person is not possible without knowing him, without being thoroughly acquainted with his individuality. Love is the productive form of relatedness to others, and also to oneself.

1. Productive Love and Thinking (Continued)

It implies responsibility, care, respect and knowledge, and the wish for the other person or persons to grow and to develop. It is the expression of intimacy between two human beings under the condition of the preservation of each other's integrity.

II. PRODUCTIVE WORK

For the last few centuries Western man has been obsessed by the idea of work, by the need for constant activity. He is almost incapable of being immobile for any length of time. However, one must keep in mind here that laziness and compulsive activity are not opposites, but are components of the disturbance of man's proper productive functioning. The inability to enjoy ease and repose is just as neurotic as the inability to work.

Productive work, as productive love, implies fruitful pursuit of those activities which give a person pleasure and without any sense on his part of exploitation of the productiveness of others. A protection of the integrity and productiveness of those with whom we work, and on whom we depend in our work.

III. PRODUCTIVE REASONING (THINKING)

We must first examine the difference between reason and intelligence to best understand productive reasoning.

Intelligence is man's tool for attaining practical goals with the aim of discovering those aspects of things in order to manipulate them. This particular quality of intelligence can be seen clearly in an extreme case, and that is the paranoid person. His premise for instance, that all people are in conspiracy against him, is irrational and false, but his thought processes built upon this premise can, in themselves, show a remarkable amount of intelligence. In his attempt to prove his paranoid thesis he connects observations and makes logical constructions which are often so intelligent that it is difficult to prove the irrationality of his premises.

Reason involves another dimension, that of depth, which reaches to the essence of things. While reason is not divorced from the practical aims of life, it is not a mere tool for immediate action. Its function is to know, to understand, to relate oneself to things by comprehending them. It penetrates through the surface of things in order to discover their essence, their hidden relationships and deeper meanings, their "reason." It grasps all dimensions, not only the practically relevant ones. Being concerned with the essence of things means to be concerned with the essential, the universal traits of phenomena, freed from their superficial and accidental aspects.

To further recognize the existence of productive thinking, one must be able to see certain characteristics. Some of these are:

II. Productive Reasoning (Continued)

> The person is not indifferent to his object, but is affected and concerned by it. It is this very interest and relationship to the object which first stimulates his interest.
>
> Productive thinking is characterized by objectivity, by his ability to perceive things and objects as they are, and not as he wishes them to be. He is subjectively related, but there is a balance maintained between subjective involvement and objectivity of perception.
>
> Another aspect of productive thinking about living and non-living objects is that of seeing the totality of a phenomenon. If the observer isolates one aspect of the object without seeing the gestalt, he will not understand even the one aspect he studies. One must get a whole or consistent picture, and see what the structure of the whole requires to give meaning to the parts.

Objectivity does not mean detachment, it means respect; that is the ability not to distort and falsify things, persons and oneself. Because, if we think productively, we respect the things we observe, we are capable of seeing them in their uniqueness and their own interconnectedness WITHOUT HAVING THE INTRINSIC DESIRE ... TO CHANGE THEM, OR MOLD THEM TO OUR OWN FORM.

Erich Fromm, MAN FOR HIMSELF, Fawcett Publications, Inc., 1967

HUMAN CHARACTER

Non-Productive Character Types

RECEPTIVE ORIENTATION (ACCEPTING)

In the receptive orientation a person feels "the source of all good" to be outside, and he believes that the only way to get what he wants - be it something material, be it affection, love, knowledge, pleasure - is to receive it from that outside source. In this orientation the problem of love is almost exclusively that of "being loved" and not that of loving. Such people tend to be indiscriminate in the choice of their love objects, because being loved by anybody is such an overwhelming experience for them that they "fall for" anybody who gives them love or what looks like love. They are exceedingly sensitive to any withdrawal or rebuff they experience on the part of the loved person. Their orientation is the same in the sphere of thinking: If intelligent, they make the best listeners, since their orientation is one of receiving, not of producing ideas; left to themselves they feel paralyzed. It is characteristic of these people that their first thought is to find somebody else to give them needed information rather than to make even the smallest effort of their own.

If religious, these persons have a concept of God in which they expect everything from God and nothing from their own activity. If not religious, their relationship to persons or institutions is very much the same; they are always in search of a "magic helper." They show a particular kind of loyalty, at the bottom of which is the gratitude for the hand that feeds them and the fear of ever losing it. Since they need many hands to feel secure, they have to be loyal to numerous people. It is difficult for them to say "no," and they are easily caught between conflicting loyalties and promises. Since they cannot say "no," they love to say "yes" to everything and everybody, and the resulting paralysis of their critical abilities makes them increasingly dependent on others.

They are dependent not only on authorities for knowledge and help but on people in general for any kind of support. They feel lost when alone because they feel that they cannot do anything without help. This helplessness is especially important with regard to those acts which by their very nature can only be done alone - making decisions and taking responsibility. In personal relationships, for instance, they ask advice from the very person with regard to whom they have to make a decision.

This receptive type has great fondness for food and drink. These persons tend to overcome anxiety and depression by eating or drinking. The mouth is an especially prominent feature, often the most expressive one; the lips tend to be open, as if in a state of continuous expectation of being fed. In their dreams being fed is a frequent symbol of being loved; being starved, an expression of frustration or disappointment.

Receptive Orientation (Continued)

By and large, the outlook of people of this receptive orientation is optimistic and friendly; they have a certain confidence in life and its gifts, but they become anxious and distraught when their "source of supply" is threatened. They often have a genuine warmth and a wish to help others, but doing things for others also assumes the function of securing their favor.

* * * * * * * * * * * *

EXPLOITATIVE ORIENTATION (TAKING)

The exploitative orientation, like the receptive has as its basic premise the feeling that the source of all good is outside, that whatever one wants to get must be sought there, and that one cannot produce anything oneself. The difference between the two, however, is that the exploitative type does not expect to receive things from others as gifts, but to take them away from others by force or cunning. This orientation extends to all spheres of activity.

In the realm of love and affection these people tend to grab and steal. They feel attracted only to people whom they can take away from somebody else. Attractiveness to them is conditioned by a person's attachment to somebody else; they tend not to fall in love with an unattached person.

We find the same attitude with regard to thinking and intellectual pursuits. Such people will tend not to produce ideas but to steal them. This may be done directly in the form of plagiarism or more subtly by repeating in different phraseology the ideas voiced by others and insisting they are new and their own. It is a striking fact that frequently people with great intelligence proceed in this way, although if they relied on their own gifts they might well be able to have ideas of their own. The lack of original ideas or independent production in otherwise gifted people often has its explanation in this character orientation, rather than in any innate lack of originality. The same statement holds true with regard to their orientation to material things. Things which they can take away from others always seem better to them than anything they can produce themselves. They use and exploit anybody and anything from whom or from which they can squeeze something. Their motto is: "Stolen fruits are sweetest." Because they want to use and exploit people, they "love" those who, explicitly or implicitly, are promising objects of exploitation, and get "fed up" with persons whom they have squeezed out. An extreme example is the kleptomaniac who enjoys things only if he can steel them, although he has the money to buy them.

This orientation seems to be symbolized by the biting mouth which is often a prominent feature in such people. It is not a play upon words to point out that they often make "biting" remarks about others. Their attitude is colored by a mixture of

Exploitative Orientation (Continued)

hostility and manipulation. Everyone is an object of exploitation and is judged according to his usefulness. Instead of the confidence and optimism which characterizes the receptive type, one finds here suspicion and cynicism, envy and jealousy. Since they are satisfied only with things they can take away from others, they tend to overrate what others have and underrate what is theirs.

* * * * * * * * *

HOARDING ORIENTATION (PRESERVING)

While the receptive and exploitative types are similar inasmuch as both expect to get things from the outside world, the hoarding orientation is essentially different. This orientation makes people have little faith in anything new they might get from the outside world; their security is based upon hoarding and saving, while spending is felt to be a threat. They have surrounded themselves, as it were, by a protective wall, and their main aim is to bring as much as possible into this fortified position and to let as little as possible out of it. Their miserliness refers to money and material things as well as to feelings and thoughts. Love is essentially a possession; they do not give love but try to get it by possessing the "beloved." The hoarding person often shows a particular kind of faithfulness toward people and even toward memories. Their sentimentality makes the past appear as golden; they hold on to it and indulge in the memories of bygone feelings and experiences. They know everything but are sterile and incapable of productive thinking.

One can recognize these people too by facial expressions and gestures. Theirs is the tightlipped mouth; their gestures are characteristic of their withdrawn attitude. While those of the receptive type are inviting and round, as it were, and the gestures of the exploitative type are aggressive and pointed, those of the hoarding type are angular, as if they wanted to emphasize the frontiers between themselves and the outside world. Another characteristic element in this attitude is pedantic orderliness. The hoarder will be orderly with things, thoughts, or feelings, but again, as with memory, his orderliness is sterile and rigid. He cannot endure things out of place and will automatically rearrange them. To him the outside world threatens to break into his fortified position; orderliness signifies mastering the world outside by putting it, and keeping it, in its proper place in order to avoid the danger of intrusion. His compulsive cleanliness is another expression of his need to undo contact with the outside world. Things beyond his own frontiers are felt to be dangerous and "unclean"; he annuls the menacing contact by compulsive washing, similar to a religious washing ritual prescribed after contact with unclean things or people. Things have to be put not only in their proper place, but also into their proper time; obsessive punctuality is characteristic of the hoarding type; it is another form of mastering the outside world. If the outside world is

Hoarding Orientation (Continued)

experienced as a threat to one's fortified position, obstinacy is a logical reaction. A constant "no" is the almost automatic defense against intrusion; sitting tight, the answer to the danger of being pushed. These people tend to feel that they possess only a fixed quantity of strength, energy, or mental capacity, and that this stock is diminished or exhausted by use and can never be replenished. They cannot understand the self-replenishing function of all living substance and that activity and the use of one's powers increase strength while stagnation paralyzes; to them, death and destruction have more reality than life and growth. The act of creation is a miracle of which they hear but in which they do not believe. Their highest values are order and security; their motto; "There is nothing new under the sun." In their relationship to others intimacy is a threat; either remoteness or possession of a person means security. The hoarder tends to be suspicious and to have a particular sense of justice which in effect says: "Mine is mine and yours is yours."

* * * * * * * * * *

MARKETING ORIENTATION (EXCHANGING)

The marketing orientation developed as a dominant one only in the modern era. The modern market-place is no longer a meeting place but a mechanism characterized by abstract and impersonal demand. One produces for this market, not for a known circle of customers; its verdict is based on laws of supply and demand; and it determines whether the commodity can be sold and at what price. No matter what the USE VALUE of a pair of shoes may be, for instance, if the supply is greater than the demand, some shoes will be sentenced to economic death; they might as well not have been produced at all. The market day is the "day of judgment" as far as the EXCHANGE VALUE of commodities is concerned.

The regulatory function of the market has been, and still is, predominant enough to have a profound influence on the character formation of the urban middle class and, through the latter's social and cultural influence, on the whole population. The market concept of value, the emphasis on exchange value rather than on use value, has led to a similar concept of value with regard to people, and particularly to oneself. The character orientation which is rooted in the experience of oneself as a commodity and of one's value as exchange value I call the marketing orientation. In our time the marketing orientation has been growing rapidly, together with the development of a new market that is a phenomenon of the last decades - the "personality market." Clerks and salesmen, business executives and doctors, lawyers and artists all appear on this market. It is true that their legal status and economic positions are different: Some are independent, charging for their services; others are employed, receiving salaries. But all are dependent for their material success on a personal acceptance by those who need their services or who employ them.

Marketing Orientation (Continued)

The fact that in order to have success it is not sufficient to have the skill and equipment for performing a given task but that one must be able to "put across" one's personality in competition with many others shapes the attitude toward oneself. If it were enough for the purpose of making a living to rely on what one knows and what one can do, one's self-esteem would be in proportion to one's capacities, that is, to one's use value; but since success depends largely on how one sells one's personality, one experiences oneself as a commodity or rather simultaneously as the seller AND the commodity to be sold. A person is not concerned with his life and happiness, but with becoming salable. This feeling might be compared to that of a commodity, of handbags on a counter, for instance, could they feel and think. Each one would try to make itself as "attractive" as possible in order to attract customers and to look as expensive as possible in order to obtain a higher price than its rivals. The handbag sold for the highest price would feel elated, since that would mean it was the most "valuable" one; the one which was not sold would feel sad and convinced of its own worthlessness. Like the handbag, one has to be in "fashion" on the personality market.

But the problem is not only that of self-evaluation and self-esteem but of one's experience of oneself as an independent entity, of one's IDENTITY WITH ONESELF. As we shall see later, the mature and productive individual derives his feeling of identity from the experience of himself as the agent who is one with his powers; this feeling of self can be briefly expressed as meaning "I am what I do." In the marketing orientation man encounters his own powers as commodities alienated from him. He is not one with them but they are masked from him because what matters is not his self-realization in the process of using them, but his success in the process of selling them. Thus his feeling of identity becomes as shaky as his self-esteem; it is constituted by the sum total of roles one can play: "I am as you desire me."

The receptive, exploitative, and hoarding orientations have one thing in common: Each is one form of human relatedness which, if dominant in a person, is specific of him and characterizes him. The marketing orientation, however, does not develop something which is potentially in the person; its very nature is that no specific and permanent kind of relatedness is developed, but that the very changeability of attitudes is the only permanent quality of such orientation. In this orientation, those qualities are developed which can best be sold.

Erich Fromm, MAN FOR HIMSELF, (Greenwich, Connecticut; Fawcett Publications, Inc. 1947.)

HUMAN CHARACTER

Some Dynamic Concepts Expressed in Productive Character Types

THE PRODUCTIVE HUMAN CHARACTER TYPE

A. Maturity

Strong Need to Produce
Use of Personal Powers
Realization of Potentialities

FUNCTIONS OF PRODUCTIVE CHARACTER TYPE

A. Constructive Modes of Life-Relatedness

Logical Perceptions of Reality
Spontaneity of Mental Powers
Constructive Relatedness to the World and Life

B. Productive Love and Thinking

Care of the Individual
Responsibility for the Individual
Respect for the Individual
Knowledge of the Individual
Expansiveness of Love for Humanity

C. Productive Work

Creative use of Leisure
Creative use of Special Talents
Protection of Co-Workers' Integrity
Protection of Co-Workers' Productiveness

D. Productive Reasoning (Thinking)

Use of Intelligence to Attain Practical Goals
Use of Reason for Penetration to Essentials
Personal Concern for Life-Objects
Objectivity for Reality
Observance of the Gestalt
(1) Objects
(2) Happenings
(3) Circumstances

MARKETING ORIENTATION (EXCHANGING)

Positive Aspect	Negative Aspect
Purposeful	Opportunistic
Able to change	Inconsistent
Youthful	Childish
Forward-looking	Without a future or a past
Open-minded	Without principle and values
Social	Unable to be alone
Experimenting	Aimless
Undogmatic	Relativistic
Efficient	Overactive
Curious	Tactless
Intelligent	Intellectualistic
Adaptable	Undiscriminating
Tolerant	Indifferent
Witty	Silly
Generous	Wasteful

It must be noted here that the positive and negative aspects are not two separate classes of syndromes. Each of these traits can be described as a point in a continuum which is determined by the degree of the productive orientation which prevails. The different orientations may operate in different strength in the material, emotional, or intellectual spheres of activity, respectively.

Erich Fromm, MAN FOR HIMSELF, (Greenwich, Connecticut; Fawcett Publications, Inc. 1947.)

HUMAN CHARACTER

Some Dynamic Concepts Expressed in
Non-Productive
Character Types

RECEPTIVE ORIENTATION (ACCEPTING)

Positive Aspect	Negative Aspect
Accepting	Passive, without initiative
Responsive	Opinionless, characterless
Devoted	Submissive
Modest	Without pride
Charming	Parasitical
Adaptable	Unprincipled
Socially adjusted	Servile, no self-confidence
Idealistic	Unrealistic
Sensitive	Cowardly
Polite	Spineless
Optimistic	Wishful thinking
Trusting	Gullible
Tender	Sentimental

* * * * * * * *

EXPLOITATIVE ORIENTATION (TAKING)

Positive Aspect	Negative Aspect
Active	Exploitative
Able to take initiative	Aggressive
Able to make claims	Egocentric
Proud	Conceited
Impulsive	Rash
Self-confident	Arrogant
Captivating	Seducing

* * * * * * * *

HOARDING ORIENTATION (PRESERVING)

Positive Aspect	Negative Aspect
Practical	Unimaginative
Economical	Stingy
Careful	Suspicious
Reserved	Cold
Patient	Lethargic
Cautious	Anxious
Steadfast, tenacious	Stubborn
Imperturbable	Indolent
Composed under stress	Inert
Orderly	Pedantic
Methodical	Obsessional
Loyal	Possessive

MARKETING ORIENTATION (EXCHANGING)

Positive Aspect	Negative Aspect
Purposeful	Opportunistic
Able to change	Inconsistent
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Erich Fromm, MAN FOR HIMSELF, (Greenwich, Connecticut; Fawcett Publications, Inc. 1947.)

ERICH FROMM
GONZALEZ COSIO NO. 15
MEXICO 15, D. F.
TELEPHONE 52-04-19

1. I. 1959

Dear Stanley Plotkin,

I just received your letter and thank you very much for writing me so much in detail. I do not think we disagree too much. I shall answer more when I have a moment to read the article and the discussion. Would you please suggest, if you would like me to do so, as soon as possible if or when you expect it.

With very best wishes for a happy New Year

Yours,

Erich Fromm

Productive Character Type

PS. Don't bother about the Rembrandt if it is quite impractical. I wondered whether you join and then immediately cancel? Please don't let yourself in for anything you don't want.

J.

Generatively

Later.

I've just been given a new italic pen. It has much more 'bite' to it than the first one I used, so my writing is much crisper. If it's smaller that's probably because I'm freezing!!!

SR.

They have only invited me & the other man because I have offered help (and they are under the impression I am a Labour Peer!). Would-be Lottie they have expected more than £1, as I certainly should be on the/my wages as London Underground Rigger - this/next the fee is: should cost modestly.

Reproductively

August 20, 1968

I have not expected to be - the organ-
ization really Only since might Sophie and
I returned from Canada. It was a pleasure
and interesting trip. We saw a few Rembrandts.
There is really not too much to see. It was
overlong organization with the worst
part on. I don't think the Jack Parks
really learned much from it. I was sorry
that they have not been my best hosts

Kitchen containers for disposal of trash only. Items such as cups, trays, knives, forks and spoons are to be returned to proper buffet storage locations. Too many pieces of equipment are lost on

<u>all flights</u>!

Receptive Positive.

Christina T.

admirers.

Discussing the need for busy people to have a hobby and that "to be really safe and happy, one ought to have at least two or three"! - Mrs

Receptive Negative

Churchill begins with his reflections on work and leisure

so I may not be able to attend unless you say I am your guest? Either way, I hope to meet you, please call 265-1735.

Your book, dated Dec. 11, finally arrived, and was well worth the waiting, as all good things are.

Looking forward to hearing you, at least.

Best Wishes
Patricia J.

Exploitive Positive

November 17, 1968

If do not mind if Mr. Klem Keggs—this sample of my handwriting

Elizabeth C.

Exploitive Negative

Hoarding Positive

This is a sample of my handwriting.
Today was such a beautiful day after the
exciting northeaster we had last night
I am very anxious to hear what you have to
say about my character and future potentials.

Marcia L

Okay you say, tell you eyes will
love stay... in their magic way...
your embrace is likened to the touch
of spring ... giving me a purpose..
causing my heart to sing.. no other
arms could thrill me the way yours
always do ... your kiss so soft as
Milkweed down ... they make my
dreams come true ... to cuddle
in your arms... close to your he-
art to hear ... tell me I'm happy
when you hold me ... then when
we have to part.
God, ... Peace, love, communications,
Friendship be unto you.

Henry Lewis II

Hoarding Negative

[illegible] is the [illegible] of a
[illegible], dependable, [illegible]
person. She has a [illegible] for organization
and a good business [illegible]. She is
systematic efficient [illegible] the
qualities [illegible] the ideal [illegible].
The world [illegible] a good efficient
[illegible]

She has a clear, logical mind
about everyday intelligence. A [illegible]
person, he might be successful in
[illegible] a profession but to apt
to miss opportunities because
she doesn't like to take chances.
Will not make up her mind in

Hello Jo Klein

Glad to see you again and
looking so well. I told everyone
I knew [illegible] how impressed I was by
You and what a genius you are

sincerely
Hortense Sharon

Receptive Orientation

Positive		Negative	
Accepting:	Clear M-Z (Adapt to Real. contacts); garl	Passive: (no init.)	L-trnd, slow, no pres.
Responsive:	extended words; rt. sl., garl, lt. pres.	Opin-less No char:	lt. pres., irreg, bad spacing
Devoted:	reg. and pres.	Submissive:	wk garl, thrd,
Modest:	simple caps; not lrg write.	No pride:	wk garl, no U-Z, no pres, no emphasis on any direction
Charming:	gd use of sp., some distance gd pres.	Parasitic:	thrd, flat arcade
Adaptable:	variation in fm; rounded fms; innovative connections	Unprincip:	thrd, flt arc, irreg, no emph on direction
Socially Adjusted:	wds close-spaced; narrow rt margin; rounded fms; good size	servile No conf.:	wk garl, dbl bow
Idealistic:	gd U-Z, garl, rt sl, rt trend	Unrealist:	thrd, overlp letters, extremes, lines too cls.
Sensitive:	fine line; lt pres.	Cowardly:	dbl bow, lrg; rt margin irreg base line
Polite:	gd left margin; good sp; anything indicating formality	Spineless:	lt pres, thrd, weak dn-stroke, changing slant
Optimistic:	rising lines; some pres.	Wish-think	High U-Z, wk t-cross, no emphasis on direction, bottom margin quite narrow
Trusting:	rt sl., garl, rt trend (open mind)	Gullible:	signs of poor intelligence together with small irreg sp btwn wds
Tender:	rt sl(accpt surround, initiative, affection) delicacy, gentle.	Sentiment:	rt sl, garl, bottom margin quite narrow

Exploitative Orientation

Positive

Active: sp betw wds sml & even speed, rt slant

Able to take Initiative: rt trnd, rt slant, extended end strokes

Able to make claims: L trnd, large, simplfd

Proud: exaggerated up-Z, straight dn-stroke

Impulsive: spd, irreg, rt slnt, tapering end stroke

Self Conf: press, firm down stroke, large

Captivating: rounded, large, rt trnd signs of confidence

Negative

Exploitative: L-trnd, angle, arc, thrd, false garl

Agressive: angles, blunt horizonta stroke widening at end, horizontals go down

Egocentric: L-trnd, big middle, finals reversed

Conceited: Large caps, embellishmen:

Rash: rt slnt, excess-spd, lt press, neglected forms

Arrogant: Poor rhythm, lrg scrpt, large caps, embellished L slnt

Seducing: initiative; reg. rt-trnc

Hoarding Orientation (General fear of future: L-trnd; dir. pres. from rt)

Positive

Practical - simple forms, strng mid zone

Economical - sml spaces, sml marg

Careful - clrity, not speedy, atten. to details

Reserved - vert. slnt, narrow, lft slnt, high arc. lrg marg

Patient - careful, not speedy

Cautious - vert. slnt, narrow, lft slnt, lrger rt. marg.

Steadfast - reg, firm t-cr, firm dn-strke. (Base need not be even) Press.

Impurturbable - rigid reg, firm base

Composed un. stress - same as above but less rigid

Orderly - gd spc bet. lines, reg, neat, well distributed spc, legible

Methodical - same as above, more rigid

Loyal - Garl., L-trnd, up-extensions. (No signs which show insincerity, ie, cover strkes, arcades, etc.)

Negative

Lack Imagination - meagerness of fm. rigdty, fail to lv spc

Suspicion - widning rt marg, narrow writing, angular, wirey, signs of insecurity

Cold - rigid, lack rnded fms

Lethergic - pastosity(up & dn equall shaded), slow, rnded

Anxious - lack flow, unbalanced spacing, hesitation, dir. press., extrm narrowness, extrm small

Stubborn - immobile.characteristics: slowness, possible disconnections to show lack of logic, some rigid

Indolent - slowness, neglect fm., possible loop garland

Pedantic - rigid regularity, possibl angularity

Obsessional - lft-tr extrm, hooks in lower zone, rigid reg., compulsive repetitions

Possessive - return end stroke(claw) roll-ins

Marketing

Positive

1. Purposeful - rt. trnd, simplified; poss. prime-pressure
2. Able to Change - rnded, fluid, not heavy pressure
3. Youthful - pressure, fluid, rt trnd
4. Forward looking - rt slnt, nrrow rt marg., emphasis on movement
5. Open minded - garl, rt slnt, lack of rigidity, poss. open a's
6. Social - strng garl if garl, rt trnd, narrow spc btwn wds, rt slnt, rather wide spc between ltrs
7. Experimenting - orig. of form, thrd, simplified cnnctions, poss. nrrow rt marg, measured fullness of loops
8. Undogmatic - orig. of form, fluid
9. Efficient - simplified, fluid, sense for space
10. Curious - tapered endings (wd), extension to upper zone, rounded
11. Intelligent - spd, smplfction, clever connctions
12. Adaptable - rnd, rt slnt, fluid, rythmic (irreg. writing can also be rythmic)
13. Tolerant - rnd, diminishing endings (showing interest in next person), gd spc
14. Witty - odd-shaped i-dot w/simplification, rnd writing
15. Generous - rt trnd, large, wide (meaning extended)

Negative

1. Opportunistic - thrd, spd, neglct of form
2. Inconsistent - irreg. uneven base, irreg press.
3. Childish - roll-ins, claw end-strc excess circular motion mid-zone
4. Without Future or Past - uprt slnt emphasis on dwn-stroke
5. Without Principles & Values - neglect of upper-Z, neglct form
6. Unable to be Alone - nrrow spc btwn wds, wide writing, lack marg.
7. Aimless - neglct form w/ irreg.
8. Relativistic (values subject to circumstance) - thrd w/ no press., diminishing wd endings, fairly gd symmetry
9. Overactive - strng rt trnd, emph. movement, spd, illeg due to spd
10. Tactless - enlrging toward wd-end, swell stroke(press increase)
11. Intellectualistic - emph on up-Z in low intellect writing, embellish. unnecess. waste of spc
12. Undescriminating - neglct form. extrm rt slnt, lack symmetry
13. Indifferent - neglct form, roll-in, meager forms
14. Silly - primitive forms, confused spc
15. Wasteful - waste of spc - not merely spd, unusual extension in any zone

AR 25356

Felix Klein Collection.

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Maturity in Hawaiian Figs

As the Primary Necessity for Compatibility

by

Julius Klein

M A T U R I T Y

As the Primary Necessity for Compatibility.

Maturity is: The state or condition of complete or adult form, structure and function of an organism whether in respect to a single trait or, more often, all traits.

Maturity must be regarded as a collective concept which can only be used successfully when seperation of different functions has been established. The level of maturity can vary drastically within the various functions of the same person.

The level of maturity, in the broadest sense, is reflected in the degree of appropriate development for any age level, the cultural values of the social environment and the experience of the observer.

Maturity can be devided into four basic functions:

1.) Intellectual
2.) Emotional
3.) Social
4.) Physical (Material)

All four functions can operate independently on different maturity levels.

Compatibility is the co-existance of two people, freely, harmoniously and comfortable.

Now the question arises: How does maturity play a role in compatibility?

It is not always necessary to achieve a high level of maturity to maintain a workable relationship.

For achieving a mutually fulfilling relationship high maturity levels are fundamental.

* * * *

To determine the maturity of two people use the four Maturity Score Sheets for both writers seperately. The scores can be individually added up, can be compared to the corresponding score of the other party.

1.) The intellectual maturity score should not show too much difference, although there are circumstances under which even extreme differences are tolerable.

2.) The emotional maturity level has to be close and fairly high for both for good compatibility.

3.) The social scores allow the greatest difference, although extremes may cause marrital problems also.

4.) Close scores of both partners are essential.

The minus scores must be subtracted from the plus scores or visa versa depending which of the two is larger.
Adding all four scores gives an overall picture of the maturity of the writer and scores below 40+ will necessitate the discovery of difficulty in a marital relationship.

Maturity Score Sheet by Felix Klein.

1.) Intellectual Maturity
- a) Common Sense
- b) Reasoning power
- c) Intuition & insight
- d) Analytical
- e) Adaptability
- f) Incentive
- g) Initiative
- h) Aspirations
- i) Verbal facility

2.) Emotional Maturity
- a) Self disciplined
- b) Self confidence
- c) Self control
- d) Self respect
- e) Self starter
- f) Self knowledge
- g) Emotional dependabil.
- h) Emotional release
- i) Spontaneity
- j) Self reliance

3.) Social Maturity
- a) Friendliness
- b) Responsiveness
- c) Enthusiasm
- d) Empathy
- e) Altruism
- f) Sociability
- g) Reasonable

4.) Material & Phys. Maturity
- a) Materialistic needs
- b) Conservation
- c) Financial integrity
- d) Vitality
- e) Sensual needs
- f) Controlled libido

Cryogenics refers to that
of engineering that deals w
very low temperatures — t
minus 300 degrees Fahrenhe
below the liquefaction temp
of air. At low tempera
properties change and at th

Many thanks for your
reply. I've decided to have you
do an analysis for the two hand
plus the compatability report — an
am enclosing my check for

My husband is 47 years old
right-handed I am 41 and righ

I'm looking forward with
interest to receiving your analy

	Male -3	-2	-1	0	+1	+2	+3	Score	Female -3	-2	-1	0	+1	+2	+3	Score
1a						✓		+2						✓		+2
1b					✓			+1					✓			+1
1c					✓			+1						✓		+2
1d						✓		+2			✓					−1
1e					✓			+1					✓			+1
1f					✓			+1			✓					−1
1g					✓			+1			✓					−1
1h			✓					−1							✓	+3
1i			✓					−1					✓			+1
								+7								+7
2a		✓						−2					✓			+1
2b			✓					−1					✓			+1
2c			✓					−1						✓		+2
2d		✓						−2							✓	+3
2e					✓			+1						✓		+2
2f					✓			+1						✓		+2
2g			✓					−1						✓		+2
2h		✓						−2			✓					−1
2i				✓				+1					✓			+1
2j					✓			+1							✓	+3
								−5								+16
3a			✓					−1		✓						−2
3b						✓		+2				✓				−1
3c		✓						−2				✓				−1
3d					✓			+1				✓				−1
3e					✓			+1						✓		+2
3f			✓					−1					✓			+1
3g					✓			+1					✓			+1
								+1								−1
4a		✓						−2					✓			+1
4b					✓			+1					✓			+1
4c			✓					−1						✓		+2
4d			✓					−1					✓			+1
4e					✓			+1			✓					−1
4f					✓			+1					✓			+1
	TOTAL +2							−1	TOTAL +27							+5

041R Handwriting Analysis for Mrs. S.S.H.

The good balance and the rhythmic flow in this writing are the major characteristics of this person. The good balance was accomplishe over a great length of time. It also was necessary to have many disappontments in the course of growing. This writer is continuing to grow and she will not stop. The disappointments have left their marks on her and one of the marks manifests itself in her slowness of making decisions. Also in this category is the fact that she is conservative to a great extend. The most likely time of her life to become conservative was at her younger years when she still was under the influence of her parents. The rhythmic flow is something this lady was born with. She is capable of doing things according to a prearranged time schedule. It does not always work out exactly as planned and there is a reason for that. Her willpower is not very strong. She has learned to use substitutes and she really is tenacious. On the other hand she has learned not to be so critical in certain areas. Concentration is another of her achievements. Her intellect has taken her to a level of educational achievement which leaves a gap according to the hight of her intelligence. In other words it would be possible for her to go on with her education. This handwriting indicates a tendency not to talk about feelings. This tendency is not very helpful when problems arise. As far as making money is concerned this lady would do well in social work. My only reservation is that it may not provide enough of a challenge. Her other qualities for consideration in this respect are: sense for beauty, sense for duty and cleanliness.

047R Handwriting Analysis for Mr. W.H.

The outstanding quality of this man is his inate flexibility. And I know that I will get immediate objections from the people around him. To them he does not seem to be that flexible. At least they would not believe this to be his outstanding quality. And there are several reasons for that. He is constantly influenced by his past and so strongly only because he is so flexible. And there is something else in his character which complicates the flexibility. His lack of strong willpower. He has the urge to do things and the tenacity to do them. But he has to be on his "toes" all the time. The things that he is anxious to do, are not comming in a natural flow and without effort. Because of that he is concerned about the impression he is making on others with regard to his willpower. He will want to appear stronger and therefor he will put on a "show" of strength again making people believe that he is not flexible. He has learned his profession well and because he puts in so much effort he just has to be successful. But this was not achieved without sacrifice. He had to grow in this direction but he just could not grow in others. The grows in his field was so important to him that it has changed his values to a great extend. What was important to him before is so much less important to him now. Another lack of growth is shown in his emotional maturity. And this is of great importance in order to understand him. The hight of his development in the pfofessional field is in no comparison to his development and maturity of his own personality.

Maturity Report for Mr. & Mrs. W.H.

The intellectual maturity of the male is fairly high although it is clear that he is much stronger in his analytical capacity than in the verbal expression of his thouths. There indications in the writing that the intellectual maturity is not increasing.

Her intellectual maturity is characterized by showing the highest score on intellectual aspirations. This indicates the will to learn and to continue to develop her capacity in this area.

Although the scores of the couple are the same for the intellectual maturity there are considerable differences in the future development of the two.

The male score of the emotional maturity is extremely low which usually creates problem after the first few years of a marrige. It makes it impossible to enter a true emotional relationship with anyone. His emotional growth was arrested in early childhood.

Her emotional maturity must have been on a steady increase. There are indications in her writing that her maturity level must have been much lower when she married. The interesting fact about her emotional maturity score is the fact that she scores so high on self-starting and self reliance indicating that she is capable of being on her own. She is not dependent on anybody.

Both of their social maturity scores are poor, indicating that they are not good "mixers.

Although the female score of the material maturity is higher both are not primarily concerned with material values.

Compatibility Report for Mr. & Mrs. W.H.

Here are two people that, as far as I can see it now, have started out as a well matched couple. The importance of starting their own family was equally strong in their minds, of course the different approach taken by a man and by a woman must be taken into consideration. The one difficulty that they were not aware of was their difference of speed in their personal development. I am particularly talking of their emotional development. The growth potential of the female writer is quite strong. She is interested in others with a definite feeling for them. Many times it is impossible for her to exclude her own feelings when the difficulties of others arise. She has come a long way in maturing in her emotions. She is well aware of the changes of ones feelings in the course of the years and in the development of a marriage. It is entirely different with the man in this situation. The male writer was in a similar state of development when the marriage took place. His speed of development, however, was very much slower as far as his emotional growth was concerned. In fact there are indications in this handwriting that he has stopped growing emtionally.
In order to help this situation, of course both parties have to be willing to give in some way. They have to find interests common to both and then go out with real interest together. The improvement of the emotional growth of the male writer should be taken care of by qualified help.

MATURITY SCORE SHEET by Felix Klein.

1.) INTELLECTUAL MATURITY

			Male							Female							
			-3	-2	-1	0	+1	+2	+3	SCORE	-3	-2	-1	0	+1	+2	+3	SCORE
a. Common sense Talent for making good judgments about practical and daily occurrences	Good space, fairly stable base line small writing, accuracy in form.	a)																
b. Reasoning power Ability to think logically	Connected writing, connected i-dots logical ~~brakes.~~ breaKs.	b)																
c. Intuition & Insight Calling upon one's store of pre-conscious knowledge	Original forms, brakes in high style value writing, good sense for space.	c)																
d. Analytical Ability to distinguish the parts from the whole	Word endings getting smaller, simplified forms, (negative side: neglect of forms, increasing right trend)	d)																
e. Adaptability Ability to make adjustments to new ideas and situations	Garland, fluidity, ease in connecting thread, right trend, moderate speed.	e)																
f. Incentive Motivation to take action	Strong right trend, no right margin, possible angles, moderate pressure.	f)																
g. Initiative The drive to act on one's own	All above and some originality.	g)																
h. Aspirations Strong desire for achieving something high or great	Preference for upper zone, right trend fairly good zonal balance, interzonal fluidity.	h)																
i. Verbal facility Ability to express one's thoughts in words	Small space between words, good word-body relation, rhythm of movement.	i)																

MATURITY SCORE SHEET by Felix Klein.

2.) EMOTIONAL MATURITY

			Male								Female							
			-3	-2	-1	0	+3	+2	+1	SCORE	-3	-2	-1	0	+3	+2	+1	SCORE
a. Self Discipline Initiating & carrying out one's own intentions.	Formal regularity, moderate pressure, right trend, stable base line.	a)																
b. Self Confidence Feeling sure of one's own abilities.	Good middle zone, moderate pressure, moderately large writing, moderate horizontal expansion, stable base line	b)																
c. Self Control Being master of one's responses and actions	Upright slant, good capitals, formal regularity, good baseline, preference for vertical expansion.	c)																
d. Self Respect Appreciation of one's person and abilities	Good middle zone, good zonal balance, well defined forms, good spacing, good left margin.	d)																
e. Self Starter Using one's own initiative	No initial strokes, moderate pressure, well defined forms.	e)																
f. Self Knowledge Understanding of one's own limits and virtues	Good feeling for space, simplifications, spacial balance, ease in movement to right and left.	f)																
g. Emotional Dependability Consistent emotional performance	Steady base line, proportionate middle and lower zone, regularity, consistant slant.	g)																
h. Emotional Release Harmonious ebb and flow of emotions.	Even and moderate wide space between words, between letters, balance between contraction and release, lower loops crossing into base line at release point.	h)																
i. Spontaneity Direct and unplanned emotional reactions	Right trend, moderate speed, rhythmic regularity, variety in forms.	i)																
j. Self Reliance Independent	Upright slant, original forms, moderate pressure, proper space between words.	j)																

MATURITY SCORE SHEET by Felix Klein.

3.) SOCIAL MATURITY

			-3	-2	-1	0	+3	+2	+1	SCORE	-3	-2	-1	0	+3	+2	+1	SCORE
a. Friendliness The ability to find other people likeable.	Round connections and forms, moderate extended finals, small but even spaces between words, right trend.	a)																
b. Responsiveness Ability to respond to other people	Right slant, light pressure, rounded connections, moderate speed. Large writing	b)																
c. Enthusiasm Entering into activities with zest.	Large writing, moderate rising lines, widening left margin, moderate speed.	c)																
d. Empathy Capacity to participate in another's feelings	Well rounded forms, light pressure, right slant.	d)																
e. Altruism Unselfish concern for the welfare of others	Distance between letters wide, right trend, consistancy in upper zone forms	e)																
f. Sociability Ability for communicative exchange	Even and small spacing between words, good movement, right trend especially in upper zone.	f)																
g. Reasonableness The ability to cooperate and compromise where needed	Roundness, garland, arcade, thread, decrease in size of letters towards end of words, preference for rt. slant.	g)																

MATURITY SCORE SHEET by Felix Klein.

4.) MATERIAL AND PHYSICAL MATURITY

			Male								Female							
			-3	-2	-1	0	+3	+2	+1	SCORE	-3	-2	-1	0	+3	+2	+1	SCORE
a. Materialistic needs The need to maintain a satisfactory economic status	Good zonal balance, good space picture, no neglect of the lower zone.	a)																
b. Conservation The ability to conserve and manage resources efficiently	Regularity, proportionate use of space in comparison to format, tendancy towards simplifucation.	b)																
c. Financial integrity Recognition of one's financial obligations	No neglect of form, moderate pressure, natural writing.	c)																
d. Vitality Sufficient good health to sustain basic functions	Moderate pressure, right trend, firm down strokes, moderate speed, no neglect of lower zone.	d)																
e. Sensual needs Sexual satisfaction needed for contentment	No extremes in the lower zone, down strokes without counter hooks, pressure conforming to Gestalt, rounded loops in the lower zone reaching the middle zone by crossing the down stroke at base line, emotional release in other parts of the writing strongly suggests capacity for sexual fulfilment.	e)																
f. Controlled libido Reasonable control of basic emotional drives	Moderate right trend, moderate regularity, good rhythm, moderate speed, good zonal balance.	f)																

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Max Pulvers'

Symbolism in Handwriting

condensed and translated by Felix Klein.

SYMBOLISM OF HANDWRITING

by Max Pulver

Ch. 1. Introduction:

1. First stage of analysis involves being passive, dreamily letting the significance of the symbols sink into consciousness.

2. "The most important feature of the writing can scarcely be physically perceived, but is rather scented, surmised, or however one would otherwise describe such pro-rational acts." --p. 9.

3. "Although the writing movement is willed, and therefore comes under the conscious mind, and apparently depends completely upon it, despite the deliberate and permanent self-control of the writer there occurs a group of unconscious movements which widely escape observation and hence suppression."

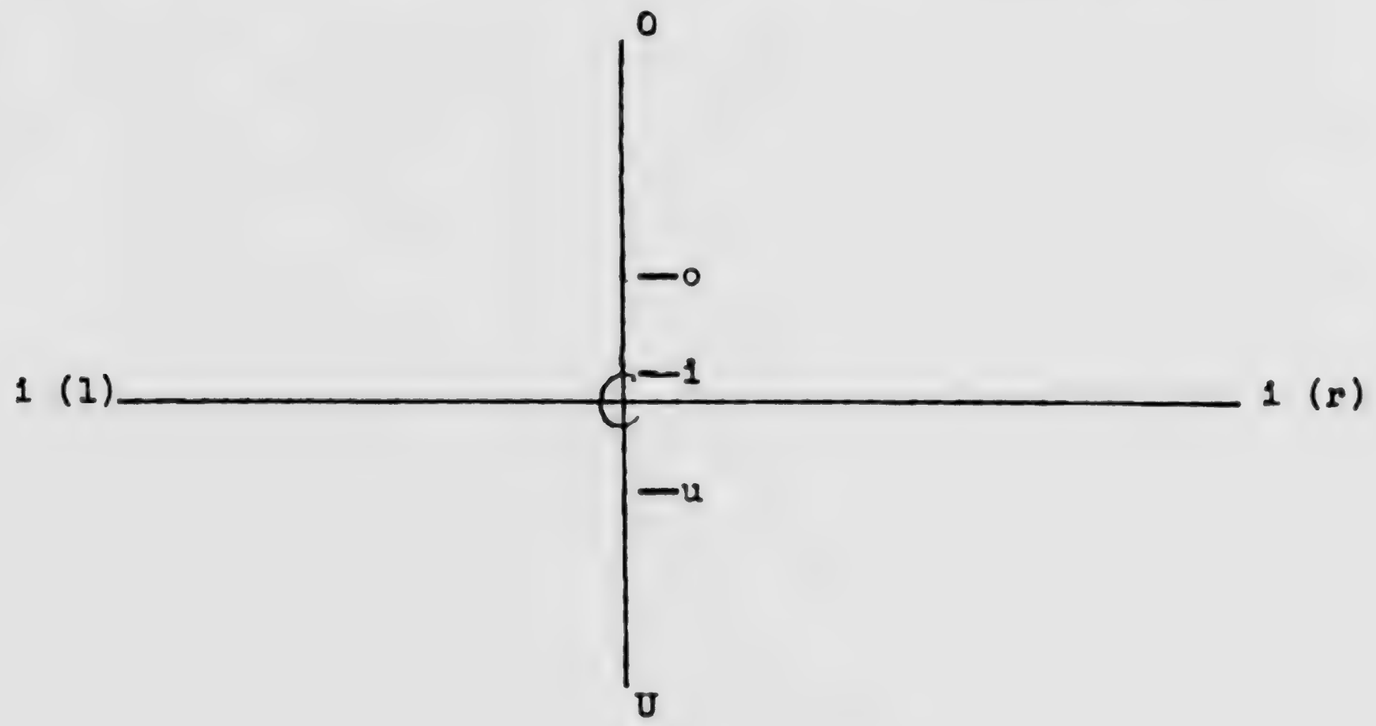
Ch. 2. Symbolism of the Writing Field:

1. General remarks:

   a. "conscious writing is unconscious drawing." --p. 20

   b. "Handwriting is for us a projection of the individual whole constitution, in other words it expresses bodily and physical traits and not only the one-sided moralistic-characterological traits of personality." --p. 23

2. Projection of space-symbolism on the writing surface:



i-lengths are short lengths, or measuring unit in the writing space.
O is upper zone U is lower zone C is middle zone

i(l) tendencies towards the ego and the past in sensible sphere, introversion.
i(r) tendencies towards you and the future in the sensible sphere, extraversion.
i(l) the past, the given up, the forgotten, the forbidden.
i(r) the future, the strived for, the commanded.

Twofold significance of the tri-zonal division:

1./ Significance according to the form of consciousness:
a) o-i: super-individual consciousness, the intellectual Gestalt.
b) i-height: individual consciousness of daily affairs, the empirical ego-sphere.
Threshold: the believed or actual goal symbolizes the threshold of consciousness.
c) lower zone: the sub-conscious, or the unconscious.

2./ Significance according to the contents of consciousness:
a) o-i: intellectual spiritual, ethical-religious zone, spiritual feelings.
b) i-height: sensibility, egoism-altruism, conscious inner life, physical and inactive feelings.
c) lower zone: material, physical, erotic-sexual, the production of collective symbols, dream and related conditions.

3. General remarks on space-symbolism:

a. up-down dichotomy symbolic of good-evil, heaven-hell dichotomy.
b. the place where the pen is now symbolizes the present, the stretch finished symbolizes the past, and the stretch to go symbolizes the future.
(1) the span of past-present-future rests on the mother-father bipolarity. As we stem from the mother and strive towards the father, just so Mother, Past and Origin are synonymous, as are likewise Father, future, and completion. Thus strokes to the left are connected with the mother-world, while strokes to the right are connected with the father-world.

Ch. 3 Handwriting, Brain writing and Expressive writing

1. "Handwriting is intrinsically brainwriting." --p. 27

2. "Our writing is heartwriting in an embracing sense or...more exactly, is the expression of drive, affect, and emotion." --p. 32

Ch. 4. Wesensgehalt and writing rhythm

1. Wesensgehalt something like Klages' formniveau, or form level. (essential quality)
2. Rhythm: the rhythmical distribution of the writing impulse, the relation of words to background, the organization of the whole distribution, the rhythmical distribution of writing movement and pauses.
3. Writing rhythm indicates the degree of psycho-motility.

4. The rhythmical distribution of the writing impulse is dependent upon the affect qualities of the writer. A quiet affective state leads to an undisturbed distribution, while irritable violence leads to disharmony. It is a matter of a sensitive, nervous vibration; if slight, an even temper is indicated, if lacking, an apathetic temper, and if strong, a temper of irritable unrest.

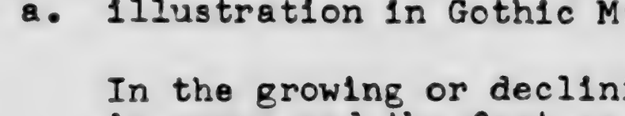
Ch. 5 Regularity

1. A regular handwriting shows a relative constancy in the following three peoportions:
   a) height of the short letters.
   b) width, or distance between the short letters. (i.e., down-strokes.)
   c) slant, or the down-strokes.
2. "Regularity can occur because the conscious will, the so-called free will, is stronger than the substratum of...affect, wherein it expresses itself, or because emotionality and spentaneity are so slight that a very modest measure of restraint is sufficient to accomplish that mechanical order." --p. 48
3. Irregularity is an indication of:
   a) varying self-feelings.
   b) mixture of embarrassment and lack of embarrassment in self-representation.
   c) opposition of impulsivity and understanding.
   d) physical richness, a fullness of feeling and of the affective life. "In general, animated spirits is the fundamental significance of irregular script." --p. 50
4. More detailed analysis of irregularity:
   a) strong pressure indicates intensity; weak pressure indicates vitality weakness, an increased sensitivity which may fluctuate and is without a buttress.
   b) varying i-heights indicates sensitivity.
   c) wavering slant indicates impulsivity and changing moods.
   d) varying width indicates changeableness in social relations.

Ch. 6 Writing Size

1. Writing size indicates the size of ones personal self-feelin ones feeling of self-worth.
2. Small (i-height) letters which are over 3 mm. are larger tha international model prescribes.
3. Self-consciousness revealed in large writing is the result o the character-unfolding of spontaneous or compensatory ego drive. Nothing certain can be said about the motives which determine this drive.
   a. only by considering other signs may we know whether we are dealing with the face or only the compensatory mask of selfworth
4. Small writing indication:
   a. slight ego impulse, or
   b. supression of sought-after ego-expression.

5. People who place objective reality ahead of their subjective needs may use small writing. This group includes scholars, men of affairs, observers, philosophers, religious people, investigators, etc.
6. "Related to the fact of the ambiguity of all writing signs is the further fact of their many-layeredness."
7. Mature people emphasize the middle over the upper and lower spheres: the ego sphere.
   a. "mature people know their bounds, they move surely in the area they shape and they show little inclination to eccentricity, excess and adventure, to be sure of any youthful disturbances."
8. A large discrepancy between long and short-length letters signifies a discrepancy between will and ability.
9. Emphasis on upper heights (intellectual), or lower heights (materialistic, instinctive) indicate the animation of these areas, but they involve the danger of a splitting, of a loss of equilibrium, a shifting of the center of gravity. But the shortening of the upper and lower projections are of ambiguous significance.
10. Individual who emphasizes i-heights at expense of lower and upper projections is ego-expansive, tries to set up his private evaluations as objective, valid norms.
11. Enlarging upper projections and middle-lengths indicate a need for greatness, and an ambition to set up a foreign value-measure rather than the writer as a judge.
    a. these enlarging letters indicate not only the go-getter, but also the envious, covetous and jealous person. They represent the "frog-perspective, which the child, the naive person, the ambitious person and envious person have in common." --p. 65
12. Letters declining in size, depending on whether the decline is rough or smooth, indicate overweaning pride, or self-sufficiency. Here outside value-measures are eliminated, and "the soverign Ego rules things and people." --p. 66
    a. illustration in Gothic M:



In the growing or declining proportions of I and You there is expressed the fact as to whether I subordinate myself to you (rising you) or others to me (declining You). If the two peaks are of an even height, there is a relationship of equality.

    b. the same facts are true for the i-height letters, except that here the changes refer to the emotional rather than to the intellectual-spititual side of the individual.
       (1) "the sure sign of sensitivity is a definite wavering i-height in height, slant, and width."--p 70
       (2) wavering i-heights are also ambiguous; they may indicate a richness of feeling and iner animation on the one hand, and the danger of disintegration and unsteadiness on the other.
13. The size of the lower projections expresses the degree of physical activity. This is the level of the material, physical, instinctive, sexual, unconscious and subconscious.

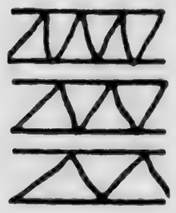
a. degree of materialistic orientation is indicated by fullness of lower projections. If pressure is also evident, we have materialistic interests on the foundation of physical or vital needs.
b. lower projection writers also include the disheartened and the apathetic.
c. lack of lower projections can indicate laziness, self-satisfaction, and narrow interests.
d. uneven lengths of lower projections indicate irregularity in intensity of movements, which can spring from physical or psychical exhustion.
e. a sharp accenting of the lower dimension, a hanging down of letters (both overlength and shortlength letters) indicates depression.

14. Changes of size within the word:
    a. school-copy prescribes no size-changes in the word.
    b. where no size changes occur, self-discipline and an even disposition is indicated.
    c. words becoming larger indicate naivite, frog-perspective, ambition, envy, lack of tact (same relations hold here within the word as held within the letter).
    d. words (letters of words) becoming smaller indicate culture, refinement, ability to enter into other person's point of view.
    e. words in which the last ground-stroke does not return to the base-line indicates a "dampening" or inhibition, which may spring from fear, depression or anxiety, but also contains a sneaking deceitfulness.

15. Size relations between upper and lower projections:
    a. upper projections indicate the spiritual, intellectual, idealistic, unworldly aspects of personality, while lower projections refer to the materialistic, physical, unconscious and under-earthly aspects.
    b. extensive upper projections (at expense of lower) indicate intellectual interests; the trees are growing towards Heaven without sufficient rooting in the earth.
    c. extensive lower-projections (at expense of upper) indicate a onesided material-practical outlook.
        (1) "The symmetry of maturity demands an equilibrium between above and below, between reason and instinct, between day and night, between the many-sided activity of the intellect and its nourishment from the foundations of practical life."
    d. a regular exchange of long upper and long lower projections indicates spontaneous expression, a disciplinary tendency to order the drive ego through the ideal ego.

Ch. 7 Width and Narrowness

1. The relationship between base breadth and groundstroke height (one of the three features of regularity) is the basis of this chapter.
2. Definitions: (primary width)



    a. narrow-tracked: base breadth (distance between two ground-strokes) is slighter than ground-stroke height.
    b. normal-tracked: ratio between base breadth and ground-stroke height is about 1 to 1 (as school-copy prescribes).
    c. wide tracked: base breadth larger than ground-stroke height.

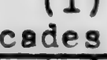
3. Width concerns the relation of I to You. Wide letters indicate a lack of constraint.
4. Width thus signifies:
   a. extraversion.
   b. enterprise.
   c. sociability.
5. When width and right slant occur conjointly, foolhardiness and prodigality are indicated.
6. When width and large size occur conjointly, writer is not only expansive, but he is the kind that needs an audience.
7. When width and left slant occur conjointly, sociability is combined with suspiciousness, there is indicated "a sociable disposition which has learned through experience to be clever or cautious." --p. 85
8. Gebuine or primary width (distance between ground-strokes of a letter) is not completely regular in a natural script.
   a. "The sign of naturalness is not mechanically exact repitition, but rhythmic, free variation." --p. 85
9. Secondary width is width between two or more letters.
   a. this is more subject to conscious control than is primary width; its presence indicates that the writer wants to act naturally and to give a free, lavish impression. He may also want to appear enterprising.
10. Single, extravagently wide letters in the script indicate an overweening claim for space and significance.
11. Narrow writing indicates:
   a. introversion.
   b. constriction.
   c. shyness.
      (1) "in severe neurotic or psychotic conditions of constraint, not only is the extent of writing movement up and down reduced, but also the rightward-running character."-pp. 87-88
   d. economy or stinginess.
      (1) a greedy person always writes narrowly, usually upright and with many breaks.
12. Angularity is often associated with narrowness.
   a. where angularity and roughness are both found, a self-control of an egotistically harsh kind is indicated.
13. When vertical and narrow script occur conjointly, reserve of expression is indicated.
   a. when narrow writing is right or left slanted, or of wavering slant, a self-struggle is indicated, an attempt to become master of ones moods, drives, and ambivalence.
14. Hypocrites, disguisers and forgers also choose narrow script.
15. Constrained ambition may show in initial high narrow letters, such as capitals.
16. Narrowness going as far as covering-stroke (two ground-strokes covering each other) indicates severe constraint.
   a. this may be due to pathological motives or egotistical calculation and lack of uprightness.

Ch. 8 Writing Slant

1. By writing slant is meant the angle formed by the ground-stroke with the writing base, measured to the right.
2. Range of slant between 30 degrees (extreme right slant) and 120 degrees (extreme left slant) indicates degree between impulsivity and self-control.

3. By impulsivity is meant temperament in the motor-affective sense, impressionability, or the answer of our senses to any kind of stimulation and its checking by reason.
   a. "A very right-slanted script lacks the ruler of reason, it is without constraint, poor in resistance, it throws itself stormily against the You; hurls itself into the eviroment and is dissipated in it." --p. 95
4. Leftward slant.
   a. It "is the expression of aversion and disinclination, of artful checking in and holding back, of self-reflection and idleness. Vertical script is sufficient to represent intellectual control, increasing the slant backwards indicates a condition of lost naturalness or spontaneity." --p. 97
5. Where the writing slant varies noticeably, reason is master now and feeling is master next--psychical ambivalence is indicated.
6. Variability of slant can be regular or irregular.
   a. in most regular variable script, the short letters are steeper than the middle or long letters. Often a beginning capital will be sharply slanted, while the following group of short letters will be more vertical, as if the stormy primary impulse gives way to an inserted self-control. This is characteristic of the skeptic, who is in most cases a disillusioned man of impulse.
7. Slant in relation to position of letter within the word:
   a. where word-endings are more slanted than word-beginnings, we have a man who cannot maintain his reserve, who lets himself be carried away at the last moment.
   b. where word-endings are steeper than word-beginnings, we have a tendency towards increased control and reserve.
   c. where word-endings slant backwards where the beginnings had been vertical or right-slanted, we have the classical expression of suspicion and mistrust; in this case nervousness is also indicated.
   d. variability within the word is an expression of inner conflicts and irresolution. This irresolution may be a product of the present situation if it appears in isolated parts. If it covers the writing field, it shows a basic ambivalence in the impulsive life.
      (1) typical neurasthenic shows this graphic disturbance.
8. Irregular varying slant indicates weakness through a splitting or competing of two affect groups.

Ch. 9 Connection-forms

1. The connection form is the manner in which the ground-strokes are joined together.
2. Connections concern the adaptation of the writer to his enviroment.
3. Garlands:
   a. indicate lack of friction and conflict, a natural spontaneity. Are found in good-hearted people, and also in those who find it commercially useful, since conflicts are not helpful to them.
   b. positive meaning is indicated when garland shows tension; a slack garland indicates a spineless goodnaturedness and indulgence and excessive impressionability are indicated.
      (1) "The garland is the freest form of psychical expression. --p. 105
4. Arcades: 
   a. indicate the opposite of the garland. Closed at the top,

they allow no entrences, indicating the need for covering up and concealing; they are not the expression of unconstrained naturalness, but of constriction and appearance. An ungenuine adaptation. In common to all arcade writers is the fact that the appearance of any aesthetic or moralistic sense means more than the real thing.

b. the constructor and the architect use arcades.
c. the nobility prefers arcades, since they imply a certain stand-offishness and reserve.
   (1) also that group of subordinates who copy the ideals of the nobility also use arcades.
d. wherever rhetoric, conventiality and insincerity flourish, the arcade is often found with a loop at the base.
e. negative significance is lessened if the arcade is widely stretched out.
f. arcade at the beginning of a word indicates formality in ones approach to others.
g. ending arcades, bent leftwards, indicate the hemming in of the writing impluse towards You at the last moment. Indicates the tension of a delemma, a discrepancy between situation and character. It may arise out of different motives: money difficulties, a painful situation or any condition which the individual finds difficult. Also, extreme caution or calculation can be indicated by this sign.

5. Angles:
   a. indicate the need and the seeking for friction and controversy.
   b. it also suits the ethically or moralistically oriented.
   c. it is also used by the egoist and the neurotic.
   d. in general, angular connection forms are used by those who either refuse to adapt or by those who are incapable of adapting.
6. School-copy connections:
   a. immature people.
   b. school teachers who teach it.
   c. the hysteric who clings to it in his instability.
   d. the deceiver who finds his best protection in it.

(Re the above types of connection forms: most adults use a mixture of as a rule.)

7. Thready connections:
   a. a combination of arcades and garlands may easily lapse into thready connections in fast writing.
   b. here genuine and apparent adaptation are fused, meaning that adaptation is sought at any price. Thus ambiguity, changeableness and uncertainty are indicated.
   c. threadlike connections within the word are the determining sign of the hysteric (or more properly nervous people); they express that lack of integrity and spinelessness which is characteristic of this type.
   d. primary threads (those with strong pressure) indicate strong instincts.
   e. secondary threads (those with weak pressure) indicate nervousness.
      (1) hysterical traits can also be manifested in other signs, such as calligraphic handwriting, highly mannered handwriting, or writing with exaggerated forms (especially when pressure is weak).

f. the significance of threads as lability receives its greatest weight when the threads are within the word and the pressure is weak.
g. the significance of threads at the ends of words.
(1) negligence, which the practiced and hasty writer may use.
(2) the ability to penetrate into others; there is a double meaning here, since if the endings are too small, the individual may lose his own standpoint and integrity.

8. Propped-up forms (sacre-coeur-duktus):
a. represent an outspoken calligraphy.
b. by suppressing natural writing forms, it represents the triumph of the model over the individual.
c. the concealment involved in this form is motivated by constraint or deceit.
d. when propped-forms occur only occasionally in the script, the negative meaning is enhanced. Here we have a flexible falseness, a cunning, social acuteness and intrigue.

Ch. 10 Degree of Conectedness:

1. While the connection form indicates the quality of connection (adptation), the degree of connectedness indicates the quantity of connection.
2. Definitions:
a. high degree: when long words are written with one stroke.
b. middle degree: a group of four or five letters are written with one stroke.
c. slight degree: below four letters written with one stroke.
3. Connectedness refers to the grade of adaptation, of which there are three major kinds:
a. practical
b. theoretical
c. moral
4. Too much connectedness (i.e., two or more words or a whole line):
a. the caricature of the increase in logical processes. Here we have flight of ideas, the unconstrained associations of a manic or hypomanic nature.
b. pseudo-altruism can also be the consequences of this excess of excitement. Morally, the reverse of that feeling of unity and integrity which binds the altruist with the world.
5. Older graphology considered connectedness a sign of the deductive type of reasoning. This is true, but one has to determine by the form-construction and the space-use as to whether the connectedness represents the need for unity of the deductive mind or is nothing more than the following of a pattern.
6. Connected oversigns (+), indicate an increase in the combinative capacity.
a. where connected oversigns occur in an otherwise weakly connected script, we have physical heaviness or constraint combined with intellectual ability, a richness of ideas combined with impracticality, as is so often the case with inventors and scholars.
b. oversigns can be joined by preceding hairstrokes or by following letters; where both are present, we have the expression of diplomatic impenetrability.

c. when oversigns are formed by connection from next letter or two or even next word, there is indicated a capacity to make remote associations; this may be found in psych-analysts' handwriting and also in those of unscientific sophists.

7. Unconnected script:
   a. in its negative aspects, can indicate a weak will or an incapacity--either practical, intellectual, or moral.
   b. a negation which can arise from either
      (1) creative: self-confidence and overcoming of rules.
      (2) disturbed ability to adapt.
   c. indicates breaks (sudden thoughts) which break up the logical sequence, but may lack the self-sureness of intuition.
   d. many inventors and observers have this; they are more interested in the particular, the usual, in analysis, than in ordering them into some connection.
   e. indicates freedom from convention: individuality.
   f. manuscript is not considered unconnected script, since it is a copying of printing.
      (1) indicates the need for clarity; may conceal the nervously disturbed, or he who has an extravagent need for polish and refinement.
   g. unconnected script which shows a tendency to connection may arise from much disturbance, though the positive qualities of the individual may keep him on the fringes of adjustment. Found sometimes in investigators and collectors who are impractical in daily life affairs.
   h. where large, irregular gaps occur, irritation and threatening psychical disturbance are indicated.
   i. unconnected script does not show the central conflict of the angular script, but it does show the running-against-each-other of different layers of the personality.
   j. where beginning letters are seperated from the rest of the word, we have the cautious personality who wants to look before he jumps.
      (1) where beginning letters are exceptional in size, width, or pressure, we usually find exhibitionism, vanity, etc.
   k. Piecemeal writing reduces the writing elements, does away with upstrokes, keeps only the scaffold of the letter, the groundstroke.
      (1) since clarity is not injured thereby, intelligence is always indicated by this.
      (2) but the body of the letter is emaciated through extravagent economy or ascerticism.
      (3) may indicate greediness; the hairstrokes are given up in order to achieve as little contact as possible with You, since all human relationships take strength. Like the neurctic in that he doesn't dare to do things for fear of paying out his life strength too quickly.
   l. Dissolved writing:
      (1) differs from piece-meal writing in that no intelligence (or little) is indicated here. It is the writing of the feebleminded.
      (2) as a consequence of mental and nervous diseases it is possible to regress from sentence impulse to word or even letter impulse.

m. unconnected script with connected word endings indicates a newly gained capacity for adjustment. The reverse, connected script with unconnected word endings indicates a dispositional adaptability which has been disturbed by some present circumstance.

8. Memory ability:
   a. natural memory: some unconnectedness; area, and lightness of pressure (light pressure reveals more receptivity than heavy pressure). (Word for area: Flächigkeit)
      (1) both the idiot and the genuine intuitional person may show these signs.
   b. memory for logical connections: connected script, quickness of writing tempo, clarity of organization.
   c. memory for facts: moderately connected script.
      (1) Gothic d (∂) indicates the most powerful readiness for connections and thus an increase in intellectual connectedness, whether this be found in moderately or fully connected script.

Ch. 11 The Distribution of Space

1. Concerns the distribution of the word bodies in the writing field whether they are pressed together or are loosely scattered, etc.
2. The distances between words and lines can be large, normal (schoo copy) or insufficient.
3. A clear representation indicates the need for order, for reflecti ly looking over things.
4. Moderately wide distances indicate the clear thinker and organize
   a. this involves some sacrifice of spontaneity.
5. Extremely wide distances can arise from blaseness, from fear of people, or from feeblemindedness. Thus the feebleminded and the very bright may use the same wide spacing.
6. In general, wide spacing indicates abstract intellectual powers, but its caricature (i.e., too wide spacing) may indicate prodigality and conceit.
7. Too narrow spacing indicates that the impulsive and intuitive aspects are dominate over the rational and cautious.
   a. here the person can't tell the forest from the trees, since he does not set up any distance either to himself or to the world.
8. Irregularity of spacing indicates a wavering between intuitive and abstract tendencies.

Ch. 12 Direction and Course of the Line

1. Following diagrams are important:

A.(1)
(2)
(3)

B. (1)
(2)

C. (1)
(2)
(3)
(4)

2. Writing basis is found by joining together the lowest points of the downstrokes.

3. While mechanical features are important in determining alignment, moods and effective states are what will be considered here.

4. Straight, horozontal line is normative; indicates conscious effort. effort, direct pursuit of goal. (A 1)

5. Upward straight line: (A 2)
   a. excitable impulsivity, which may also be colored by:
      (1) rage
      (2) courage
      (3) happiness
      (4) mania
      (5) ambition
      (6) zeal
6. Downward sinking line: (straight) (A 3)
   a. weakness and exhaustion is the ground motive.
   b. depression, not that of a permanent outlook, but that which is caused either by physical exhaustion, or by physical or psychical suffering.
7. Step-like ascending tiles: (B 1)
   a. struggle between affectivity and self-control.
8. Step-like decending tiles: (B 2)
   a. indicates a struggle between discouragement and effort to keep ones balance—a depressive disposition.
9. Convex arched bow: (C 1)
   a. similar to the first writing trials of children. Some pathological conditions may yield regression to this.
   b. in an otherwise normal script, indicates a quickly blazing and quickly dying zeal, a fiery but unenduring temperament.
10. Concave bow: (C 2)
   a. indicates the temperament of the complainer who lacks self-confidence, but in whom the orginal pessimism is eventually covercome by courage.
11. Line which sinks over the margin in a slight bow: (C 3)
   a. bad space economy—shooting-over-the-mark.
   b. overzeal—bad use of time.
   c. boastfulness and lack of consideration.
   d. possible money difficulties.
12. Wavy line: (C 4)
   a. sensitivity (when slight)
   b. lability of a pathological or criminal nature (when severe).
   c. unreliability and instability—lack of goals and plans.

Ch. 13 Margins

1. Top margins:
   a. if wide, indicate politeness, respect, distance.
   b. if narrow, indicat opposite of above.
2. Bottom margin:
   a. wide: aestheticism, material claims, (generosity).
   b. narrow: lack of aesthetic tastes, economy.
3. Left margins:
   a. wide: aesthetic and materialistic claims, generosity. People of means show more often than others.

b. when they become increasingly wide, indicate a forgetting of oneself and a coming more animatedly to You.
c. wide left margins also indicate:
(1) lack of economy, psychical in the sense of unconsidered surrender, commercial in the sense of not using available space.
(2) presumption.
d. whole margin is first wide, then narrows, individual shows facade claims and needs, but dispositional economy breaks through as mask is forgotten.
e. where margin is first narrow, then widens, initial self-control is relaxed, the individual succumbs to the tendency to the larger life.
f. convex left margin:
(1) instinctive generosity, compelling economy.
g. concave left margin:
(1) instinctive economy forced out by moralistic considerations.
h. zigzag left margin:
(1) impulsive alternation of generosity and economy.

4. Right margins:
a. symbolic expression of relation to You.
(1) no margin indicates a lively, pressing need to communicate with You.
(2) wide margin indicates a fear of You, of the future, etc.
(a) both neurotics and criminals may use this.
b. aesthetic use of wide margins may constitute a measure of protection against severe contacts with reality.
c. a rising line running over its margin indicates an impulsive, lively disposition.
d. a falling line running over its margin indicates a severe disturbance of spatial economy and money difficulties.
e. an irregular right margin can indicate a love of the unusual, of travel and adventure.
f. lack of margin can have a double meaning:
(1) if writing is large and wide: the prodigal, who loves pomp and display.
(2) if writing is small and narrow: the stingy person.

Ch. 14 The Address

1. Address represents how the man wants to appear in the street and in outer intercourse. It shows how he protects the intimacy of the letter, and the nature and kind of this revelation leads deeply into the character of the writer. Essentially the address is a facade.
2. If there is no graphical difference between the address and the letter, then the outer and inner character are the same, whether these are genuine or acquired.
3. Where the letters are vertical in the address and slanted in the letter, the writer wants to present a cool appearance, concealing his inner warmth and passions.

4. Where the letters are slanted in the address and vertical in the letter, we have the compensatory tendency of an individual to appear warmer than he really is.
5. Where the variability in writing size between the letter and the address is great:
   a. motive of greater legibility and clarity is obvious.
   b. larger letters in address than in letter indicates an over-accentuation of self-regard in ones exterior character.
   c. smaller letters in address than in letter indicates that the writer has more self-regard than he shows.
6. Accentuated upper lengths in address (not in letter) indicates that writer wants to put on an outward show of having intellectual interests.
7. Upper lengths which are smaller in address than in letter indicate bashfulness, and in some cases, calculation.
8. Greater pressure in the address than in the letter indicates caution, the inclination to accept outer attitudes as more important than the inner man.
9. Sharp letters where the letter is pasty indicate the desire to put up a moral front.
10. A righward flowing address which is not shown in the text indicates a generous gesture which does not spring from real roots of the person.
11. Spatial distribution in the address:
   a. upper right corner:
      (1) impulsivity, youthful hope and need for independence.
      (2) may also indicate officiousness
   b. upper left corner:
      (1) spiritual or intellectual interests, with fear of the future; many of the mentally ill who regress to childhood show this.
      (2) respect.
   c. lower right:
      (1) material, physical, or instinctual activity.
   d. lower left:
      (1) material or instinctive constraint; submissiveness and pessimism.
   e. when individual words appear to cling to the left margin, these represent impressions of the past, symbolizing the length and difficulty of the way the writer had to go to overcome the past.
   f. when the whole address is pushed to the left, acute depression is indicated.
   g. where address is written in steps from upper left to lower right corners, we have caution and mistrust, a trembling contact with You.
   h. writer who uses upper and lower areas but omits the middle area is willing to show his intellectual and material facets, but not those of his emotions.
12. The writing of numbers:
   a. overly large numbers signify the over-evaluation of financial matters.
   b. ambiguous numbers: both impractical, intutive people, and money greedy people may use this.

c. small numbers:
(1) if clear and sharp, indicate great practice in financial affairs.
(2) if unclear, indicate the neglect of practical things. This may also mean that the writer only gives the appearance of having nothing to do with money.

13. Incidentally:
a. women are more apt than men to neglect putting their own names and return addresses on their letters.

Ch. 15 The Signature

1. Less changeable than other features of handwriting because of its legal aspects.
2. Represents family, race, tradition, past.
3. Apt to lag behind rest of script in developement.
4. Represents self-consciousness in all of its inflections.
5. As a measure of self-esteem, it can mean more than an autobiographical sketch.
6. It may be a mask and thus follows the rules of other features of handwriting, despite its unique position (mainly for legal reasons).
7. The first name:
a. autistic, narcicistic people are apt to write this larger than the last name, showing the pressure of infantile roots.
b. where first and last names are written with one stroke, often indicates a need to differentiate because of a very common last name or because one has relatives in the firm. Also means that writer has a balance between private-intimate (first name) and public-official (last name) life; writer puts same value on his intimate as he does on his official existance.
8. The last name:
a. of chief importance is the presence or lack of ego-accent, whether this be genuine or a mask.
9. Relation of signature to rest of script.
a, a sign of unity if the signature does not differ in formation from the text. The agreement of both parts indicates an agreement within the person, except where body of writing and signature are artificially made similar (the unnaturalness of this is betrayed by the slowness of the writing.)
b. if signature is larger than the text, writer has more self-feeling than he reveals officially.
c. if signature is smaller, writer is more modest than he lets on
10. A carefully written signature may be a sign of pedantry.
11. When signature differs from regular writing, a double nature is indicated, a desire to conceal ones inner nature with a mask. The motives for this may be either:
a. cold calcuation of the criminal mind.
b. self-protection motive arising out of pathological fear.
12. Strokes going widely to the left indicate the strength of past memories—
a. of the intellect if found in upper projections.
b. of the heart if found in i-height letters.
c. material and erotic if found in lower projections.

13. Passionateness is indicated by pressure in the signature.
14. Pointed, filled-in line sketching far from the left ~~~ indicates guilt feeling of a pathological nature. Dark point indicates a constraining complex which the writer overcomes only with difficulty.
15. A rising signature indicates the desire to get ahead and achieve success—ambition.
16. step-ways rising signature indicates a constantly renewed fighting against depression.
17. Declining signature may mean exhaustion, physical illness, or psychical depression.
18. Position of the signature on the page:
    a. middle: high degree of constraint; writer instinctively withdraws from contact with the enviroment.
    b. the more the signature tends towards the left, the more overpowering is the constraint of the writer.
19. The Paraph:
    a. in all ages many important people have declined it, thinking it either subversively cunning, phantastically vain or fearful.
    b. a point after the name is a sign of constraint. This is also true if the point is placed in the beginning word (a sign of premeditation), within a letter (constraint complex) or in the free writing space (physiological impediments).
        (1) after the signature a point indicates caution and mistrust.
        (2) if a stroke follows the point, an outspoken seeking for assurance is indicated.
    c. signature can be covered by:
        (1) the extension of the beginning capital (meaning here is expansive need of drive for power).
        (2) an extension of a t-bar (same meaning as above).
        (3) an end-stroke to the left over the word (meaning here is a tendency towards self-protection).
    d. a line under the name indicates the desire to enhance the ego.
    e. leftward running end-strokes in upper projection area indicate a concealment of plans and intentions out of caution.
    f. leftward running end-stroke in lower projection area indicate a concealing of the private intimate life.
    g. an elliptical end-stroke which encircles the whole signature indicates that the writer wants to seal himself in as though he feels pursued. Often this sign of being pursued is a compensatory by-product of the writer's original aggressiveness, an indication that the persecutor has now become the persecuted.
        (1) also official persons, such as examining magistrates, may use this device.
    h. contentious strugglers in the military or moral sense use paraphs of club, spur, or sickle shape.
        (1) here the pressure indicates the degree of his intellectual sharpness.
    i. a lasso under the name is a sign of skillfulness, either personal charm, commercial cunning, or some other virtuosity.

Ch. 16 Writing Tempo

1. Absolute speed not as important as relative speed, i. e., whether the writer writes as fast or slowly with respect to his own maximal speed.

TABULAR SUMMARY OF SIGNS OF WRITING SPEED AND SLOWNESS

SPEED	SLOWNESS
1. Oversigns thrown forward, comma-shaped.	1. Oversigns exact, points.
2. Tendency to the right.	2. Tendency to the left.
3. Garlands, threads, mixed forms, sharkteeth.	3. Angles, angle-arcades, double bows, propped-up forms.
4. Little change of direction.	4. Frequent changes of direction.
5. Slender strokes.	5. Unslender strokes, tremor, ataxia.
6. Avoidance of cover-strokes.	6. Cover-strokes.
7. Increasing slant (to the right in the case of vertical and right slant script, to the left with left-slant script.	7. Slant remaining about the same.
8. Sharp script.	8. Pasty script (with a cleavable-point writing instrument.)
9. Slurred over.	9. Careful, detailed.
10. Wide (both primary and secondary width.)	10. Narrow.
11. Widening left margin.	11. Vertical left margin.
12. Short, exact connections: onstrokes in the form of short straight strokes; end-strokes lengthened, climbing aimed at the next word.	12. Bowed and complicated onstrokes, Shortened, lacking,or leftward-bent end-strokes.
AMBIVALENT SIGNS	
13. Increased connectedness, or decreased connectedness (manuscript).	13. Decreased connectedness or increased connectedness (school copy).
14. Moderate even pressure.	14. Pressure (esp. in swell-strokes).
15. Underlining narrow and freehand.	15. Underlining not narrow or done with ruler.

"FACULTATIVE SIGNS"

16. Ascending lines. 16. Decending lines.

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2. An individual, spontaneous rhythmic movement does not adhere to writing models.
3. Ommissions of words can indicate overhaste (also typical of nervous people) if many of above signs of speed are present. If ommissions occur in a slow writing, then laziness is indicated.
4. The psychological basis of fast writing is naturalness and spantaneity of expression.
5. When more signs of speed are present than signs of slowness (primary signs), we speak of a fast writing. Ambivalent signs strengthen or weaken the case made on the basis of the primary signs.
6. While fast writing indicates expansiveness and self-sureness, too fast a writing indicates superficiality, too little constraint, carelesness, lack of dependability. Thus all stages exist between initiative and negligence.
7. Slow writing is unnatural, but at least it shows self-control.
   a. it indicates caution, consideration, and reserve.
   b. it indicates weak impulsivity (possibly).
   c. it can also indicate laziness, apathy, and indecision.
8. When slowness is present in conjunction with opposed signs of energy and initiative, the writer is consciously hiding behind his words, calculating the effect of each word. Here the need is not correctness but disguise.
9. Artificial disguised handwriting is always slow handwriting.
10. Slowly written words in a predominantly rapid script indicate:
    a. calculation, holding back, insincerity, or
    b. a neurotic complex aroused by the word.
11. Alternating slow and fast tempo indicates that antagonistic emotions are present.
12. Stunted, neglected letters in a slow script indicate an indolent nature.
13. Single swell-strokes (especially in capital letters) indicate a note of caution, when found in an otherwise fast script.
14. Width is not necessarily always a sign of speed; with exaggerated eveness it can be a sign of correctness, and hence of slowness.
15. Narrow places at word beginnings or within the word indicate timidity, which slows down the course of the writing.

Ch. 17 Tendencies to the Right and to the Left.

1. Righward tendencies are related to widened script, and leftward tendencies have an affinity for narrow writing.
2. Tendency to the right signifies extraversion, while tendency to the left signifies introversion.
3. Rightward tendency can be found—
   a. in the letters:
      (1) upper projections
      (2) short letters
      (3) lower projections

b. in the neighboring parts:
(1) onstrokes
(2) endstrokes

4. Rightward tendency:
a. in upper projections:
(1) indicates need for intellectual and logical bonds; the typical gesture of emancipation.
b. in the i-height letters:
(1) the strengthening of emotional impulses, which spur an individual to the environment or to the You. Need for union on an emotional basis. However, if supported by other signs, it can indicate neurotic need for economy, mania and hypomania. In general, however, it indicates altruism and unselfishness.
c. in the lower projections:
(1) in the downstroke: increase in consideration, which gathers all its strength in one direction, without turning it to the left or wasting it through a graphical detour. If downstroke is shaky or unsure, however, an uncertain groping which cannot find the way to union is indicated.
(2) downstroke can go over into a small sharp stroke, towards the right and up: ϑ Here we find extraversion and aggressive tendencies (sharp stroke) which remain subliminal.
(3) joining stroke:
(a) angular: practical-intellectual transformation of drives into thought or actual deeds.
(b) roundness: intellect and emotions; more analytical and less practical than angular.
d. in the neighboring parts:
(1) long endstroke can be a sign of prodigality, either verbosity, or idling away money.
(2) if long endstroke is pressure-accented and angular, it can be a gesture of pushing away from oneself, of mistrust.
(3) narrow writing and ostentatious final strokes indicate the pose of generosity: actually stinginess is indicated.
(4) long horizontal strokes indicate ego expansion; only the power aspect of extraversion is indicated here - the desire to rule and lead is seen in this projection stroke.

5. Leftward tendency:
a. the ground tendency of Semitic script, with emphasis on authoritarianism, past heritage, etc.
b. prime example is mirror writing.
(1) inserted bits of mirror writing suggests a nervous disposition, intreversive tendencies, narcism, autism. Also can be a sign of a central defect.
c. leftward tendency manifests itself in the following writing parts:
(1) the letters themselves:
(a) overlengths: ∂ , whose head goes over into a curve
(b) all tendencies to make loops in the upper zone.

(c) writing base (short letters):
1/. looped joining of groundstrokes.
2/. flourishes and loops generally.
3/. round, in-rolled writing of a-group letters (ɑɑ), instead of a simple oval.
4/. increased curvilinearity.
5/. increasing the base loop of capital letters (as L's and B's).
6/. increased going-to-the-writing-base area (Flächingkeit) of other capitals, as Gothic K and Latin R.
(d) lower projection letters:
1/. increased area.
2/. loops running to the left.
(2) neighboring parts:
(a) onstrokes and endstrokes having rolls and hooks of all degrees of complication.
(b) horizontal backward strokes, from the last part of a word.

d. Symptomatically related to leftward tendency is:
(1) diacritical signs set to the left.
(2) margin gradually approaching the left.
(3) leftward-bent closing arcades.

e. General significance of leftward tendency:
(1) ego and past centered. "To the left lies the Ego, the point of departure."
(2) seizing after past memories and experiences.

f. Significance of zones <u>re</u> leftward tendency:
(1) <u>Upper zone:</u>
(a) reflection, either in the sense of personal, historical, or philosophical remembering.
(b) beautiful flourishes here can be the expression of delusional speculation.
(c) exaggerated area here is an expression of self-deception through an ungoverned fantasy life. Hallucinations and delusions can find this graphical expression.
(2) <u>Writing basis:</u>
(a) banal egoism; strengthening of ego-tendency in emotional or commercial sense.
(b) increased rolls in this sphere indicates reserve to the point of insecurity and deceit.
(c) pride and self-love. (typical of this is the enlarging of capital loops.)
(d) self-reflection is seen in unnecessary complications of short letters.
(e) both the mentally ill and the criminal may use the lacing-up kind of stroke.
(3) <u>Lower projections:</u>
(a) introversion in the instinctive area; erotic-sexual introversion called narcism or autism.
(b) vanity and hypocrisy.
(c) criminal tendencies.
(d) leftward downstroke of lower projection letter indicates:

1/. homosexuality.
2/. union with mother.

(e) where downstrokes and upward and to the left:
1/. a mother Welteinstellung, which may mean a kind of mystical receptivity.

(f) sharp upstroke to the left; ✓ indicates instinctive excitability, which turns the past sharply away, though it feels threatened by it.
1/. same sharp upstroke to the left in the middle zone indicates conscious self-criticism.

(g) downstrokes closed to the right indicate need for union (with You). Instinctive inability to make contact symbolized by endstrokes clinging to the left.

(h) rolled-in upstrokes: indicate instinctive falseness.

(i) bows to the left: need for reassurance.

(j) phantasy is exposed by greater area in this zone; when this is exaggerated, pressure is strong, stroke is wavy and smudged, then sensuality is indicated.

6. Neighboring parts: (general)

a. onstrokes made with a swing indicate joy and cheerfulness; when the stroke, by its decreased slimness betrays a slow script, then instead of buoyancy we have ceremoniousness and lack of confidence.

b. rolled onstrokes or endstrokes indicate insincerity (typical signs of this).

c. claw-stroke: a typical gesture of greediness.

d. hooks under the line: Ehr or Untreudrift are an expression of egotistic energy.

e. hooks on endstrokes directed above indicate selfishness, the desire to pocket and seize, if stroke does not go beyond middle zone, while they represent a more imaginary self-protection if they go beyond the middle zone.

f. lack of endstrokes represents an indirect strengthening of leftward tendencies; here the tendency for expansion and extraversion is decreased, and thus it is used by taciturn people or by those who are reserved and economical with their emotions or their money.

g. left-ward bent closing arcade is an outspoken expression of constraint.

h. bent-in end-strokes within a word also indicates constraint.

i. cross-strokes are an indication of leftward tendency.
(1) the onstroke which cuts through the beginning letter signifies the self-condemnation of the ego. Original courage is toned down to an inclination to self-destruction. (Aa).
(2) cross-strokes as endstrokes are always a sign of a swift writing tempo, whether it be to cross a t or place an oversign on a letter. Here also is an expression of running-one-self-through, but here the meaning is more the self-criticism of the skillful person, it does not necessarily mean self-destruction but rather a clearer recognition and best use of existing possibilities.

j. the more powerful the effects of the past are on a person, the more clearly it is accustomed to leave its traces behind in increased leftward tendencies, thus with increasing age, leftward tendencies are likely to increase.

Ch. 18 Writing Pressure

1. Brought about both by pressure of fingers on writing tool and pressure of this on writing surface.
2. Pressure is partly determined by pen, but choice of pen is dependent upon personality of writer.
3. Pressure concerns a different kind of impulsivity than does writing slant.
4. In the case of genuine pressure, the swell-strokes can easily surpass the hair-strokes by 4 to 6 fold in diameter.
5. Also in genuine pressure, the diameter of the swell-stroke grows automatically with the writing size.
6. Individual pressure is very constant.
7. Strong pressure is more than an expression of a strong will; by piercing deep into the writing surface, it has a space-creating, to a certain extent creative function.
8. "Libido" is a good term for the underlying condition of strong pressure.
9. The following types of persons write with strong pressure:
   a. the vital person of physical and spiritual creative strength.
   b. the brutally sexual person.
   c. men of strong drives.
   d. men of heavy hands.
   e. people who write little, as those who work with their hands, or sportsmen, or executives who do so much dictating they almost forget how to write.
   f. the doer of deeds, who scorns writing as non-genuine expression, and who takes first not the pen but the matter into his hands. "Pressure is thus primarily a manifestation of drive and not an expression of the conscious will."
10. The ambivalent meanings of pressure:
   a. the simple deposit of used-up strength.
   b. the constriction of this strength, pressure can grow automatically with emerging difficulties and heightening of tension.
      (1) one may not only exercise active pressure, but one also may be subject to pressure, so that constriction and oppression and heaviness of spirits may produce pressure in the writing.
11. Pressure is an expression of will only when the script shows the rule of reason, i.e., regularity.
12. Dependability is indicated if the downstrokes run in regular club-shapes.
13. Pressure adds a symbolic third dimension to the writing field; it is differentiated in this manner:
   a. Physical
      (1) sexuality
      (2) potency
      (3) vitality
      (4) vital energy
      (5) natural impulsive strength (brutality).
      (6) constraint.
   b. Psychical
      (1) intensity
      (2) tension (depth tension, or latent energy).
      (3) will power (resistance power).
      (4) stability
      (5) dependability
      (6) constraint

14. Criterion of pressure is whether the downstroke is shaded.
15. The significance of weak pressure:
    a. ability to adapt; tractability.
    b. weak libido.
        (1) the charactoristics of weak will, pliability, fearfulness, sensitiveness and inferiority feelings are evident if, in addition to weak pressure, the essential marks of irregularity are present.
16. The significance of the lateral pen-hold, or knuckle-hold:
    a. displaced or lateral pressure results; here the upstrokes and corresponding curved parts are emphasized, not in the beginning points but in their further course, and the groundstrokes are without pressure.
    b. displaced pressure signifies displaced libido.
        (1) pathological factors are indicated, impulsive disturbances, the prelude to later nervous diseases, often find their deposit in lateral pressure. The choice of penhold is dependent upon unconscious expression needs.
        (2) base curves often receive the heaviest pressure in lateral pressure.
            (a) this leads some people to believe that it is an expression of manual dexterity. It is still undecided whether lateral pressure distribution is due to some technical reason as this (as it occurs often with woolcarders and artisans) or has the above-mentioned libidinal displacement as its basis.
17. <u>The swell-stroke:</u>
    a, an expression of rapid libido-damming—characteristic of the age of puberty—swiftly burning affectivity.
    b. when found in mature people, it indicates they have not yet overcome puberty.
    c. the outer symptoms are caprice and lack of perseverance.
    d. by its optical effect, it is an estentation, a manifestation which poses as an expression of strength.
    e. has pathological aspects in mature people.
    f. it may occur as a product of physiological changes, such as menstruation, pregnancy, change of life, heart disease, blood stoppages, tumors, and hereditary alcholism.
18. Sudden, sporadic pressure is a special case of weak pressure—it indicates unreliability.
19. Accented word-beginnings indicate accented caution and calcuation.
20. Pressure at word-endings is related to growing word-endings, which means over-accented self-feelings.
    a. here is dogmatism and snappy orders (especially in connection with the neglect of final letters) which cannot stand contradictions. Signifies reserve.
    b. where end-pressure is combined with thready forms, reserve is mixed with impatience.
21. Another form of effect-hypocrisy (used by commercial and bookkeeper calligraphy) is the exaggerated accenting of capitals and beginning letters.
22. A dagger-form downstroke in the lower zone is the classical expression of sensitivity and of an affectivity which, for lack of a normal anchorage in the instincts, uses the intellect where drives ought to speak. There is only a step from this kind of sensitivity to cruelty.

23. Pressure can also be used in onstrokes, endstrokes, cross-strokes, and overmarks.
    a. the will demonstration is to be determined by the zone in which this occurs.
    b. overstrokes may systematically occur in the upper zones, where they have the significance of a striving for power. Here there is a displacement of sensuality to the plane of the will, a displacement of the libido signifying a claim to power.
    c. the higher the cross (over) the stroke, the more there is reflected an element of domination, the selfish or unselfish character of which cannot be determined by the pressure distribution alone.
        (1) "The highly placed crossmark is the typical accent of authority." —pp. 245-46
    d. the lower the cross-stroke, the more the guiding principle is flexibility (pliancy).
    e. the cross-stroke shows greatest intensity when it is short and written with growing pressure. Discipline, and the concentration of a snappy representation are lost when it is lengthened.
    f. the cross-stroke can take on the club-stroke of brutality, or the dagger-shape of intellectual agression.
    g. punctuation marks follow the same rules.
    h. the horizontal stroke with pressure is a sign of mistrust or suspicion (just as one does this on a check to prevent subsequent use of it.)
    i. heavy pressure, sickle-shaped end strokes at the i-height is a cross-stroke with the significance of ungoverned vehemence in daily living.
    j. where there is a strong-pressure cross-stroke at the end of many underlength letters (esp. g and j), an instinctive demonstration of will power is indicated. This has been called by older graphologists as "house tyranny", or the desire to rule over a small circle. Here the power-unfolding is below the conscious threshold and is therefore not recognized or acknowledged.

24. Pressure can be used in flourishes, and here it indicates a combative or boastful character.

25. The significance of underlining:
    a. pedantry.
    b. a person whoes liveliness is greater than his capacity for ordering and insight.
    c. the mentally sick (esp. paranoids) may use a system of underlining with colored ink or crayons.

26. Pressure reflects all changes in the libido:
    a. spindle-shaped swell-strokes are the expression of sensual natures.
    b. the diamond (swell-stroke) on the writing basis with otherwise pressureless writing indicates a perversion in the emotional sphere. The swell-stroke which is limited to the underlengths indicates sexual primitivity, and with stronger exaggeration, unconstrained sexual appetites.
        (1) "The confident person will use pressure, the materialist will exaggerate it, and the unconstrained sensual man of passion will let it grow to the point of smeariness."

27. Weak pressure suggests sensitivity.
    a. if weak pressure is combinded with slant and smallness, then unconstrained suggestibility is shown.
28. Angles are related to pressure, increasing the will picture.
29. Garlands soften the effect of writing pressure.
30. Writing size and pressure shows untroubled self-demonstration.

Ch. 19 Pasty and Sharp Script

1. In pasty writing the diameters of the upstrokes and the downstrokes are about equal and not less than ½ mm.
    a. diameter less than ½mm is weak-pressure writing.
    b. 1/2 to 3/4 mm. is dampened pastiness.
    c. 1 and above mm. is decided pastiness.
2. Sharp script uses contrast of light and dark and thus differs both from pasty script and light pressure script, which has an even fineness.
3. Pastiness will be lacking with steep penhold and no pressure, some what pasty with a small pen angle (dampened pastiness with slight pressure, normal pastiness with stronger pressure.)
4. Basic significance of pasty handwriting is a sensuous outlook. Here there is a warm, sated, animal tone. Spiritual and abstract considerations, expressed by the hairstroke, are eliminated in this writing which appears to have been set on evenly by a paint-brush.
    a. the writing of impressionistic artists.
    b. the writing of people who are sensitive to taste, touch (also in mucus membranes), smell.
    c. pastiness is related to strong pressure, but here the sexuality, will expression, and psychical tension are dampened without the loss of vital animal warmth.
5. Writing pressure with a split penpoint and fine hairstrokes represent a more spiritual-ethical stage.
    a. something moral about black and white contrast.
    b. sharpness, arising from a short penhold, symbolizes discriminating mind.
    c. while sharpness and regular pressure indicates self-disipline, if its will-Gestalt is weak, it can degenerate into sensual lack, mediocrity, and the thought pallor of unplastic meditation.
6. The picture of sensuous sensitivity and confidence is changed when a pasty script becomes smeary and dauby. Here the significance is:
    a. Physical:
        (1) exhustion; physical or sexual overexertion.
        (2) circulation disturbance.
        (3) heart disease, where broken stroke impulse is also found.
        (4) liver and gall troubles.
    b. Psychical:
        (1) hysteria; also involves swift size changes.
        (2) psychoses which reveal an inundation of consciousness by emotional impulses and unconscious pictures.
7. A long stay in a tropical climate may lead to increased pastiness in handwriting.
8. Sensual men of action may show both pastiness and strong pressure.
9. Weak-pressure pastiness is called dampened pastiness--shows a lacking in activity; found mainly in artists.

10. Sharp writing shows sharp judgement.
    a. pointed endstrokes and cross-strokes show acuteness.
    b. combined with strong pressure, indicates a vital character in the sphere of practical intelligence.
    c. combined with weak pressure, may indicate a one-sided analytic intellectuality, which can degenerate into lack of feeling or intuition and may indicate sublimated malice.
11. Horizontal widening (sign of extraversion) takes on an aggressive note as soon as there is an increased accent on the diagonal rising stroke.
12. Sharpness in neighboring parts:
    a. sharp, lengthened onstrokes indicate love of discussion when they are joined together in garlands.
    b. with rougher connection forms, they indicate love of controversy.
    c. endstroke with a sharp, fine point indicates the inclination to criticize and seek controversy.
13. Sharp angular writing:
    a. unwillingness to adapt, ranging from lack of consideration through coldness of feelings to hard-hearted egoism.
    b. shortening of the groundstroke is an unconditional sign of sharpness; so also are curves which are replaced by angular forms.
    c. indicates no feeling for fellow-man—indolence of the heart is actually heart-coldness.
15. Sharp strokes in general:
    a. spear like sharp stroke going up an indication of agression.
    b. the downward dagger stroke is an indication of mockery or scorn.
    c. the harpoon: an indication of tenacity.
    d. the claw-stroke: an indication of egoism.
16. Concerning angular forms in general: "The whole arsenal of wickedness seems to forge its various weapons in the glow of this fire." —p. 256.
17. Through-strokes (cross-strokes):
    a. these also may show a high degree of sharpness.
    b. here belong the cross-strokes of many capital letters, especially the stroke through life, or the stroke going through the I, as in
        (1) such a gesture shows a beginning elan, then the loss of courage; an outstretched, comprehensive swing degenerates into a resigned wave of the hand.
        (2) that humorists often use this form is due to the fact that personal resignation is the basis of humor.
    c. through-strokes may cross entire syllables or words, crossing back to put on oversigns.
        (1) here swiftness and sharpness of intellect are joined with the end result of an expert tactic (since the pen dosen't have to be laid down).
18. Sharp strokes are often shown by critics, surgeons, jurists, and scientists.

Ch. 20 Grundgestalt and Ausgestaltung

1. Grundgestalt signifies the extent to which ones writing corresponds to the essential elements of writing, of which the typographical forms, especially capital letters, are the purest forms.
2. Gestaltung refers to the following variables:
   a. Fullness or leanness.
   b. enrichment or simplification.
3. Fullness and leanness
   a. general: full writing encloses a larger surface than school-copy prescribes, while the opposite is true of leanness.
   b. a script may be full even if there is a lack of loops in the upper and under lengths so long as the short-length letters have a spacious form or if they are at least joined together by curved and not by straight parts.
   c. in a lean script, the i-height letters are straight and the connections are angular; loops are regular and seldom present the appearance of fullness.
   d. schematic ground-significance:
      (1) fullness indicative of phantasy.
      (2) leanness indicative of reason.
   e. significance by zones:
      (1) fullness in upper zone.
         (a) spacious feeling in intellectual realm.
         (b) gift of intuition.
         (c) happiness.
         (d) overexcitability.
         (e) examples from letter d:
            1/. indicates lyrical-reflective, introverted.
            2/. the form of happy unself-consciousness.
            3/. exaggerated swollen form.
      (2) leanness in upper zone:
         (a) increased capacity for abstraction and ideation, or
         (b) unhappy dryness of imaginative life, or
         (c) moral or religious seriousness.
         (d) examples from letter d:
            1/. stunted: person without form feeling.
            2/. with cut-off head: sensitivity and irritability.
            3/. straight upward stroke without a loop and without pressure indicates ethical-religious feeling, with pressure, an artistic and also spiritual gesture.
      (3) fullness in middle zone:
         (a) stretching-out, space-enclosing short letters indicates a richness in the emotional life.
            1/. fullness or leanness is mainly determined in this zone.
      (4) leanness in middle zone:
         (a) weak emotions.
         (b) lack of feelings and general inhumanity.
      (5) fullness in lower zone:
         (a) rich phantasy life (with favorable signs).
         (b) overdriven by instinctual drives (with unfavorable signs).
         (c) boldness, as in , etc.
         (d) final roll-in has unfavorable moral connectation:

(6) Leanness in lower zone:
(a) stick-form, with no loop, is an expression of intensity and concentration; a collected behavior. (This leanness in many cases is also called simplification.)
(7) In summary, different combinations of phantasy and reason are possible.

4. Enrichment and Simplification:
a. General remarks: with regard to leanness, it is not only reason which leads to asceticism, but also the consideration of objective facts, the desire to adapt to the world of things. This has bearing on simplification, which not only avoids fullness, but even avoids certain surface parts and reduces many movements as much as possible to the linear aspects of their ground structure. In enrichment, the inner parts are made apaciously and bowed additions are made to the outer parts. But enrichment involves not only greater area, but also additions, such as prolcnged straight cnstrokes, endstrokes, angular additions to these cuter parts, etc. In capitals and unconnected script these additions are possible in the single letters, not cnly at the beginning and end of the word.
b. a script may be:
(1) full and without enrichment.
(2) full and enriched.
(3) full and simplified.
(4) lean.
(5) lean and enriched.
(6) lean and simplified.
c. Simplification:
(1) feeling for facts and things; desire tc cut down to bare essentials.
(2) both leanness and simplification can be overdone, in which case negative qualities are indicated.
d. Enrichment:
(1) may represent ceremonicusness and pedantry; subalterns, scribes and cashiers often use these flourishes or decorations; pompousness, overattention to details, etc.
(2) a welling-up psychical overflow.
(3) like simplification, it can arise from form-feeling.
(4) can represent all negative stages from ostentatiousness to maddest orgies of delusional flourishes.
(5) positive worth; need for perfection and love of representation.
(6) when overdcne, it can produce the same degree of unclarity as neglect (overdoing of simplification).
e. Summary, with value estimates:
(1) fullness: always positive, although unsuited for some positions and professiona.
(2) leanness: ambivalent, since one-sided intellectuality
(3) simplification: most positive value if not overdone or mannered.
(4) enrichment: ambiguous, since it is good in its demand for perfection but bad in its ostentation and over attention to details.

f. "Full and simplified writing indicates a high aesthetic and kindly stage, the clearness and maturity of a developed personality." -p. 267.

Ch. 21 Sign of Dishonesty

1. Cover-stroke in upper zone is a sign of constraint in the intellectual sphere—a kind of self-deceit.
2. Cover-stroke in the middle zone indicates a deceit in the emotional sphere.
   a. business cunning is associated with the propped-up stroke (sacre-coeur-duktus).
3. Cover-stroke in the lower zone indicates instinctive concealment; with strong pressure, it indicates a deceit in the erotic and sexual sphere. With weak pressure, material concerns are concealed.
4. Overarching u-signs and overlengths have same negative significance as arcades.
5. Thready connections:
   a. ground significance is adaptation at all costs.
   b. also indicates high intellectual skill and great psychic flexibility; individual can understand people but may use this understanding to deceive them; thus easy to see why forgers use this form. Full significance is apparent only when threads occur within the words.
   c. the wavering line is an extended thread-form; this another sign of dishonesty--undependability--not keeping promises --no firm goals--lieing through deeds rather than words.
6. The counter-stroke is sufficient to establish the dishonest character, since it combines three or four signes of dishonesty in a single writing movement:
   a. arcade tendency
   b. conversion of a letter which should be open above to one that is open below.
   c. the breaking-up of the unitary stroke.
   d. the replacement of an incorrect letter for a correct letter (as making an l or an a look like an s, etc.)
      (1) three or four signs are usually sufficient to establish the dishonesty of t he writer.
7. Rolls can color truth by subjectivism or vanity.
   a. beginning and end roll-ins are characteristic of this type.
   b. here there is not the intention to deceive.
8. Unnecessarily complicated, looped, etc. onstrokes and endstrokes arise less from pedantic calligraphy than from evil cunning.
   a. these flourishes are almost always tied up with increased leftward tendency.
9. "The making too big or too small of beginning letters, if they are exaggerated, express not so much untruthfulness but much more a lack of equilibrium which displaces the normal relationship of I to You, of the subject to the world of objectivity and hence opens the ground for the unfolding of dishonest impulses." --p. 292.
10. Unnecessary cross strokes and lines (Deckstrich) indicates a protective concealment, a not-letting-one's-cards-be-seen.

11. Broken-up letters:
    a. ground significance is spectacle-making, play-acting. Also laziness, and the desire to exploit others can be indicated.
    b. if letters are broken into several parts, one may suspect feeblemindedness.
    c. in general, this sign represents a deceit out of convenience.
12. Slurring of letters:
    a. here the avoiding of conflicts is evaluated more highly than strict attention to duty.
    b. where neglect is so extreme that a letter or group of letters can be mistaken for another, a deceit has been accomplished which can arise either from laziness or a conscious intention to deceive.
13. Touching-up of letters:
    a. it becomes a negative sign when obvious slowness and purposefulness are present, and the legibility is not increased, and when other signs of dishonesty are present.
14. Writing a letter in different ways (as now German and now Latin):
    a. indicates an inner varibility, which is related to lability.
    b. this is the method of the shifty, unreliable person.
15. Any marked discrepancies from the usual writing, as height extensions, or pressure (strong pressure is an otherwise pressureless script) indicates a deviation from objectivity which in intensive cases can lead to a distortion of the truth.
    (1) "The lack-of-equilibrium person is incapable of maintaining objective correctness and thereby approaches untruthfulness, even through his subjective intention should not intend any dishonesty." —p. 299
16. At least four sign-groups of dishonesty to the extent that he would commit something morally unpermitted or legally punishable at the first opportunity.
17. <u>Tabular summary of signs of dishonesty</u>:
    a. In conjunction with slow writing (constraint in writing tempo without mechanical or pathological writing disturbances):
        (1) sophisticated, over-refined, or trained script.
        (2) covering stroke.
        (3) partial covering stroke, propped-up forms; shark-teeth.
            (a) at the tops of the i-height.
            (b) or the writing basis.
        (4) arcades.
            (a) in the inner movement parts.
            (b) leftward-bent closing-arcade.
        (5) in-rolls (complications):
            (a) in the outer parts.
            (b) in the inner parts (joints, trimmings).
        (6) punctuation and unnecessary cross strokes and lines.
            (a) in the letters themselves.
            (b) freely in the writing field.
        (7) breaking-up of letters in two or more strokes, also torn-up underlengths.
        (8) ommission of letters.
        (9) stuttering of the pen, i.e., bringing it up and down many times in the same word.
        (10) touching up letters.
        (11) the counter-stroke, which may contain five signs;
            (a) slowness.

(b) forms which are left open at the bottom or are made to close at the bottom, as in the a-group and the underlengths.
(c) increased tendency to the left in capitals and end-strokes.
(d) breaking-up of letters.
(e) interchanging of letters, as when o is used for an s, etc.

b. Without injury to the writing tempo:
(12) Threads.
(a) as an inner movement.
(b) as a quick diminishing of final letters.
(c) as a wavering line.
(13) Gliding bridge-stroke, too fargoing simplification, neglect, slurring, making unclear, unclear and ambiguous forms, leftward slant.
(14) the replacing of correct by incorrect letters, smooth writing errors.
(15) mixed-up writing system for the same letters (now Gothic, now Latin, etc.)
(16) discrepancy between writing and signature.
(17) exaggerations:
(a) exaggerated area.
(b) exaggerated height extensions (beginning accent).
(c) exaggerated or wavering strong pressure.
(d) exaggerated flourishes (in-rolls).

Ch. 22 Ambivalence

1. We shall deal with its graphical expression in the different psychical layers.
2. Ambivalence in the sexual sphere:
a. wavering slant, especially in the i-heights, which is area least subject to conscious control, and also in lower lengths.
b. propped-up forms, shark-tooth, bends(?) and swell-stroke, because they all entail a change of direction.
c. mixed connection forms, as angles and threads.
d. any inharmonious script that looks as if it might have had several authors.
(1) sexual ambivalence implies the Oedipus conflict has not been resolved; father tendencies are found in vertical and rightward tendencies, mother fixations in horizontal and leftward tendencies. When a mixture is found, homo and heterosexual tendencies have not been resolved. Area also indicates mother tendencies.
3. Psychological ambivalence:
a. here it is not so much a matter of drive oppositions as contradictions in psychical positions, indecision and doubt, especially doubt about one's self-worth.
4. Intellectual-spiritual ambivalence:
a. here poor adaptation has extended to all of the person and his position in the universe; a groundlessness, a lack of any life base; doubt has here become despair.

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Medical Indicators in Handwriting

by

Felix Klein.

6/15

MEDICAL INDICATORS IN HANDWRITING

By Felix Klein

In graphology I recognize four ways in which people symbolically identify themselves in their handwriting: time, space, movement and the body.

Time identification originates in the concept that the baseline is the division between conscious and unconscious, and therefore the division between day and night. Once we accept that concept, we can say that strokes starting from the baseline and going through the middle zone will refer to the activities we perform in the morning before leaving the house. Entering the upper zone relates to the hours before noontime; reaching the highest point of the upper zone will be noon, while the return to the middle zone indicates the afternoon hours. The return to the baseline shows the hours that are spent in the evening before going to bed, and below the baseline then concludes the day by sleeping.

We also identify in the handwriting with space. The baseline is the ground we stand on. The lower zone is the area below the ground. The upper zone is the horizon extending into the sky. The middle zone is the space we occupy.

Identification with dynamics is the most important element for the interpretation of the character through the handwriting. The movement to the right indicates our feeling towards the future, towards the father and our relation to the outside world, while the movement to the left indicates our feelings about the past, the mother, and our reticence.

Similarly, there are interpretations for the movement towards the upper and the lower zones. We also identify the speed with which we move in the handwriting with our ability to think quickly.

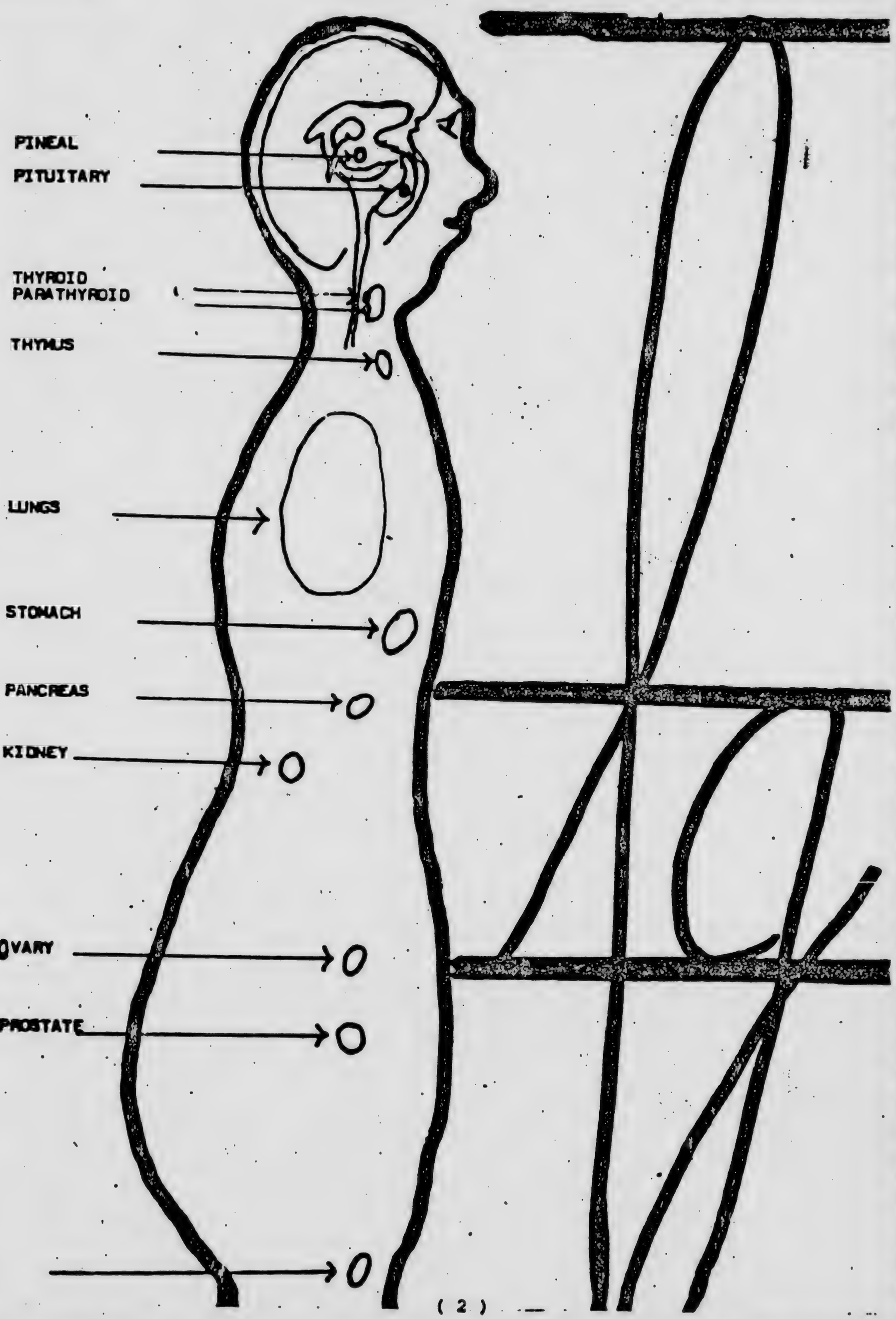
It has been observed that we use handwriting to indicate difficulties in our bodies. This process can be a conscious or an unconscious one. Not only do we want to indicate that there is something wrong, but we unconsciously show where the problem lies by putting a "marker" in the corresponding place in the handwriting. For that purpose we consider the whole length of the three zones as the extent of our body. In other words, the top of the upper zone would show difficulties in the head; below the highest point of the upper zone would be the neck. The spine and the chest would be above the middle zone. All organs in our abdomen will show up in the middle zone, while genitals are below the baseline, and further in the lower zone are the legs and feet.

For the location of a particular problem it is important to understand that anything occurring on the right side of the handwriting will refer to the left side of the body.

Markers in a handwriting would be abnormalities in the stroke structure. They are skips (interruptions) , hesitation marks (darker spots) , and indentations (short changes of direction) .

Difficulties relating to the blood, including heart problems, anemia, diabetes,

ILLUSTRATION 1:



hardening of the arteries, hypoglycemia, neuro-muscular difficulties and cancer are not limited to any particular place in the writing. The "markers" are dots that have no purpose. They must be considered as resting points produced out of weakness, letting the wrist descend toward the paper and depositing a small amount of ink on the paper wherever the point lands. Uneven pressure, giving the impression of arrythmic distribution of ink, and also careful avoidance of pressure are some of the signs. Heavier spots that can be identified as not relating to a faulty writing instrument, but not appearing at the same spot continuously, are to be watched. Difficulties in making curves, resulting either in the flattening of one side of the curve or in a pointed loop, are other indicators.

The third part of identification of health problems would be the manifestation of mental difficulties in the handwriting. The variety of mental problems is so great that the range of this study is not big enough to go into details in that area. A good start in recognizing mental difficulties, however, would be to analyze any extreme in the handwriting, or anything unreasonable, especially those things that are unnecessary for legibility. As one example, it has been noted that people with mental problems relating to over- or under-estimating accepted values will underline excessively, and particularly words that do not require any emphasis.

All physical problems show up in the handwriting by way of the mind. Therefore, the mind consciously or unconsciously controls whatever goes into the writing. As a result, a person believing that he or she has a physical problem is capable of indicating such a difficulty in the handwriting, even though it doesn't exist.

Although all of these indicators can be very helpful in identifying medical problems, it is very important to understand that a graphologist is not allowed to diagnose sicknesses from the handwriting. In order to be helpful to others, it is necessary to refer them to professionals in the area that the graphologist feels requires an examination. Often this can be put in the form of a question to a client, with the remark that an answer will help in a research project. If the graphologist has a chance to talk to the professional, a well-worded comment could be made as to the findings. For example, if a low form of epilepsy (petit mal) can be seen in the handwriting, the handwriting analyst can get a psychologist to make a Rorschach test, which will reveal the petit mal. The psychologist will then refer the client to a medical doctor for treatment. An actual case with the handwriting sample will be shown later.

None of the above-mentioned indicators for bodily or mental difficulties have been scientifically established. All are in a developmental stage and it is therefore advisable to use great caution in any application. Further investigation into the subject would require a cooperative study between handwriting analysts and medical doctors. For such a study it would be necessary to find the proper subjects and the proper testers, and last but not least, financial backing.

It stands to reason that the most important contribution in medical graphology would be in areas where medical consultation is unavailable or whenever medical diagnosis has not produced an answer to the writer's difficulties.

To diagnose medically from the handwriting is a crime, which in legal terms is called "practising medicine without a license." This fact must always be borne in mind by the handwriting analyst!

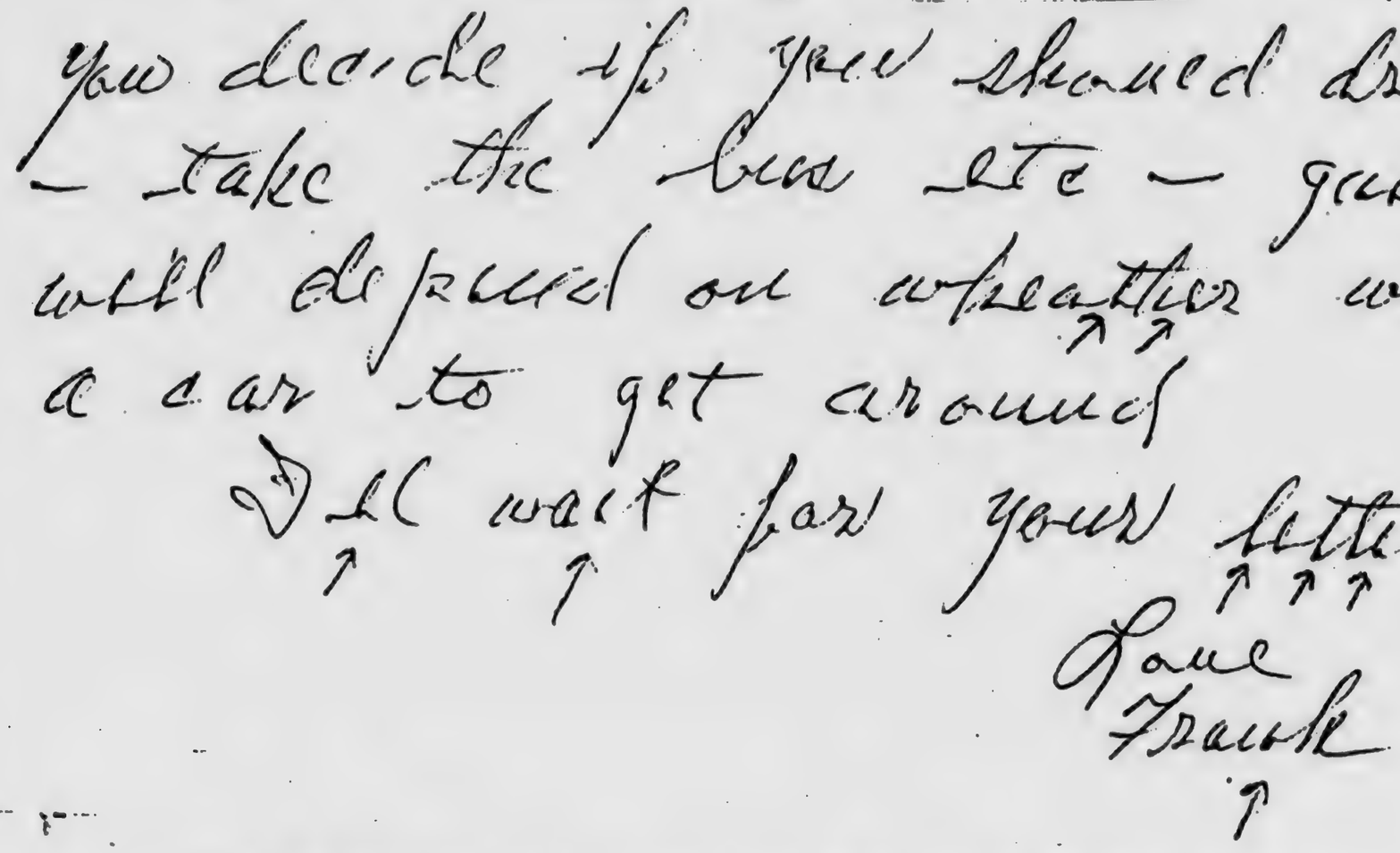
The following are handwriting samples that show localized medical problems.

ILLUSTRATION 2: Tumors in brain and spine.

I've had a few more operations other than brain surgery and the most recent was my back that also had to have a tumor removed. The operation was two years ago, and in that time I've been able to "work" on myself and help my emotions out a great deal. The problem was I had a tumor in my spine and knew it because it was crippling me. So in the course of one year I consulted 3 doctors who told me there definately was nothing wrong & that I was turning into a hypocondriak. I even had an X-ray taken and it showed nothing. I was told to go home and take aspirins. That was bad enough but at the "homefront," my husband treated me accordingly regardless of the fact that I rapidly lost weight (15lbs.) in one summer. He made no effort to help me or even stop his lousy routine and listen for a while.

The handwriting of this 25 year old woman shows difficulties in three places. Tumor in the brain is indicated by pointed upper loops (see arrows). Skipping on the downstroke is the indication for a tumor in the lower neck, while bending in the upper loops near the middle zone (arrows) indicates a tumor in the lower spine.

ILLUSTRATION 3: Alcoholism, liver trouble.



This handwriting of a 57 year old male, right handed, shows heavy spots on the bottom of the middle zone above the baseline (see arrows). The man was a severe alcoholic and had suffered liver trouble as a result.

ILLUSTRATION 4: Multiple sclerosis.

This is the writing of a 40 year old male, right handed.
The difficulty in coordination, clearly seen in maintaining the baseline, and difficulties in producing curves (see first line, "cannot") in a handwriting that is basically a rounded one, indicates multiple sclerosis in a quite advanced stage.

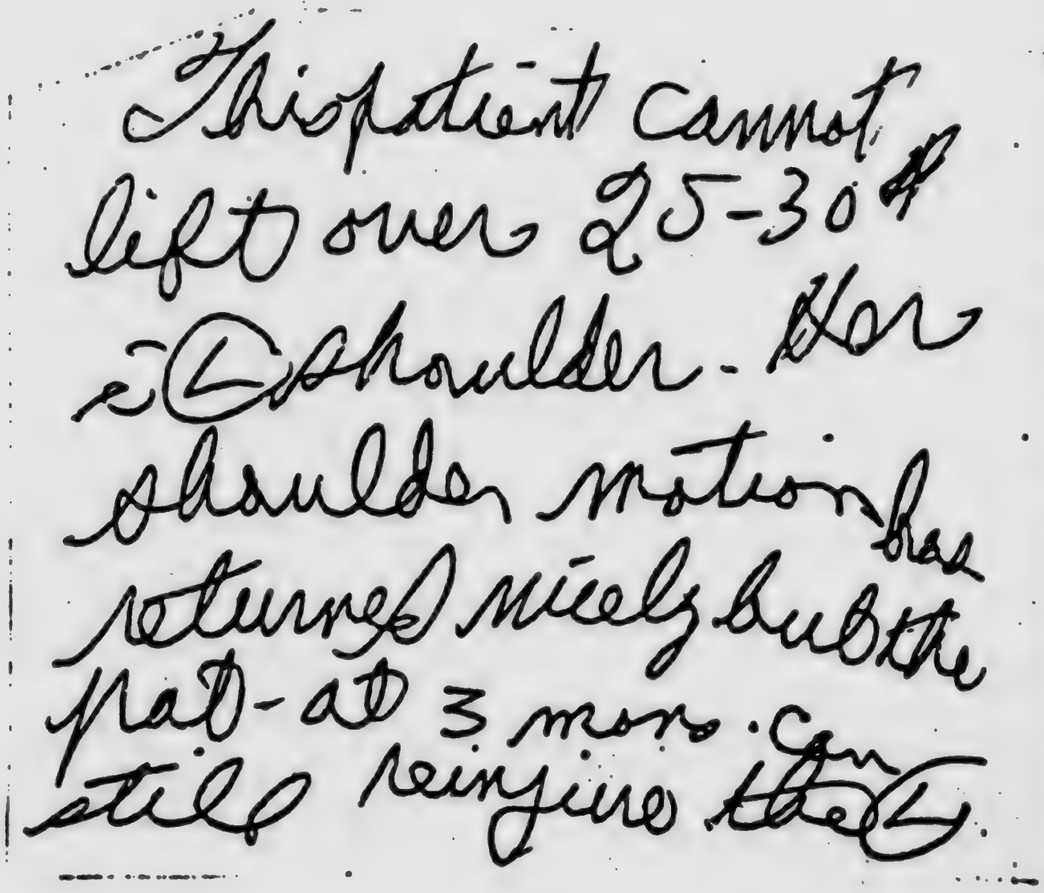
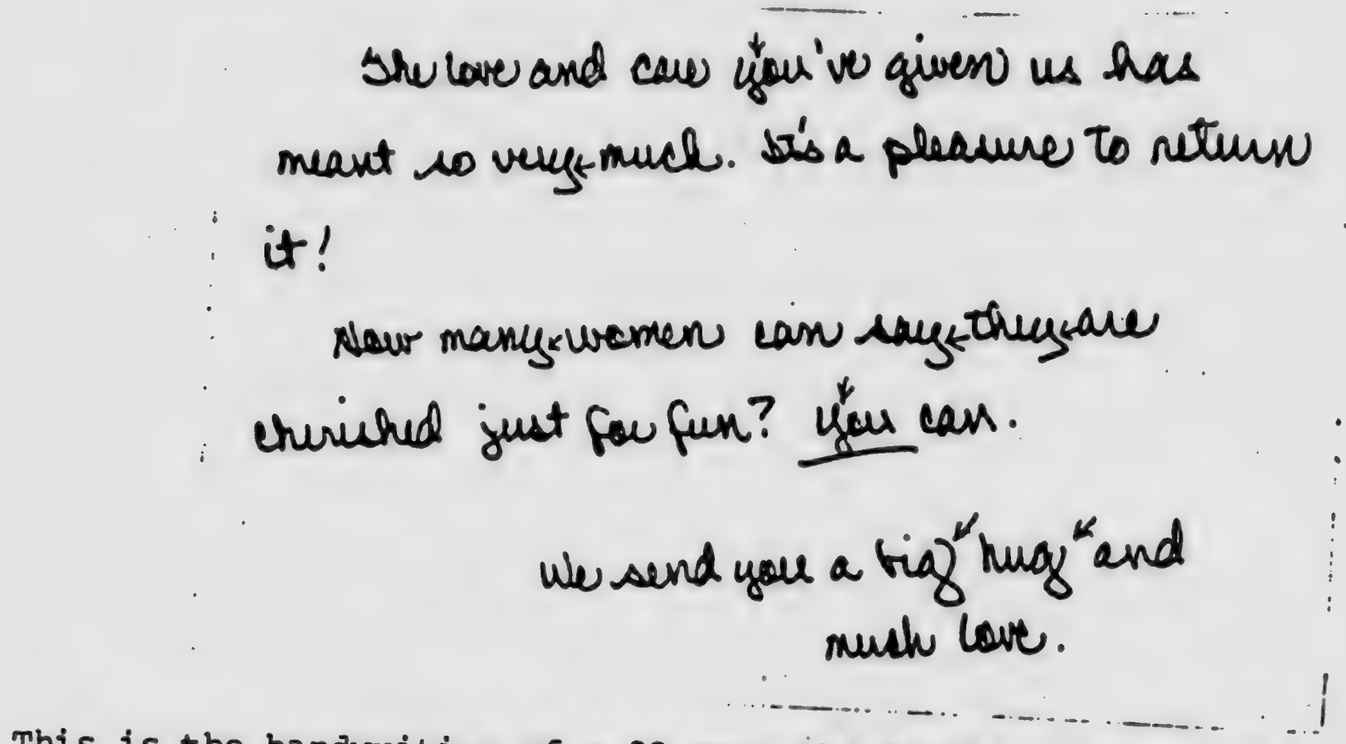
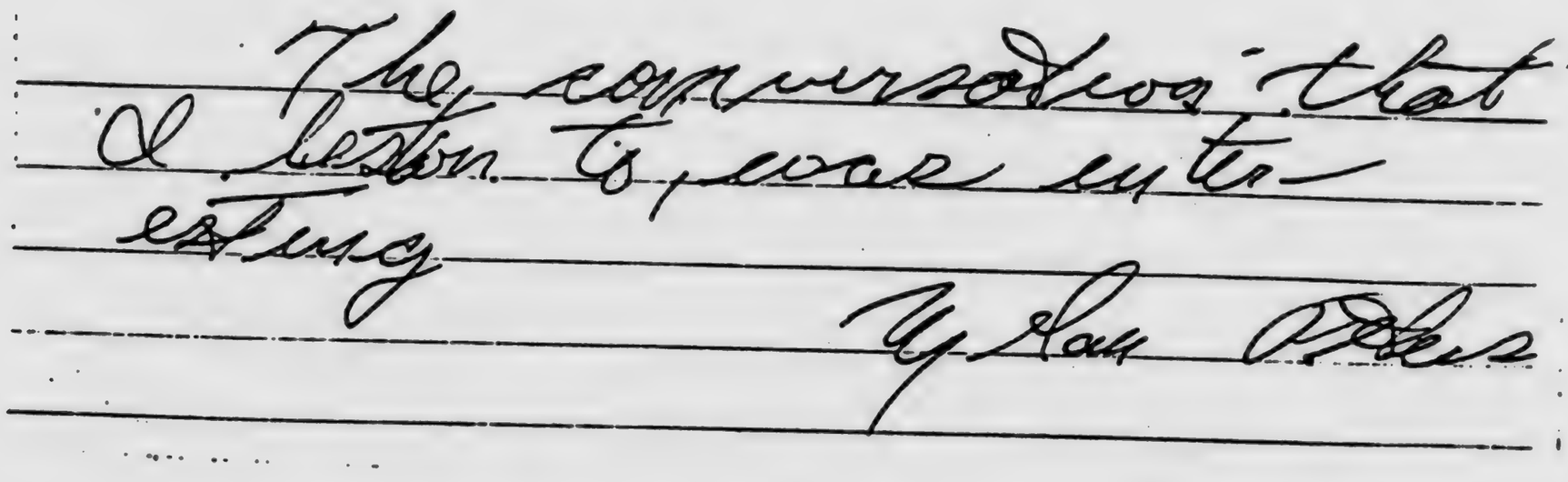


ILLUSTRATION 5: Intestinal bleeding.



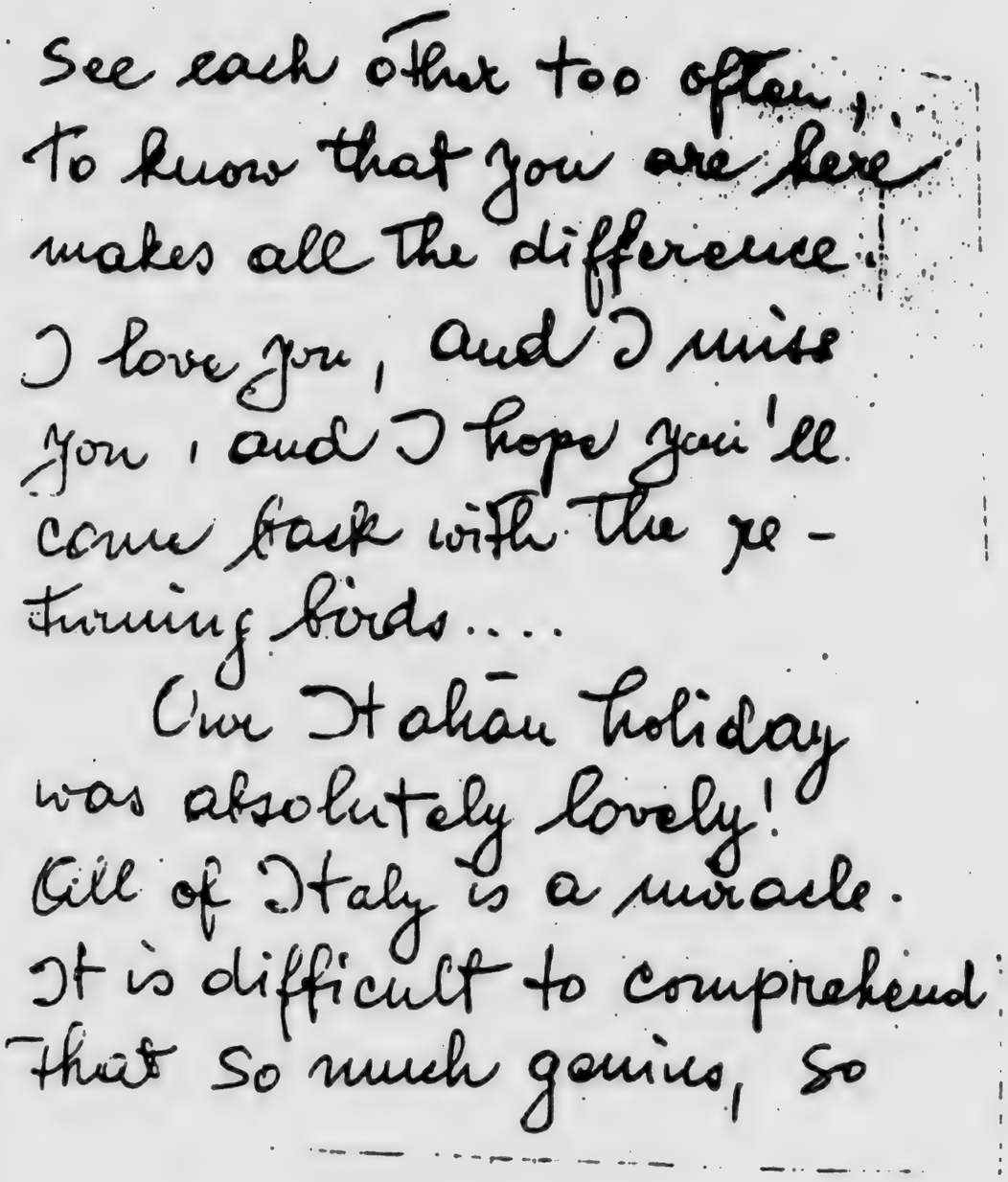
This is the handwriting of a 32 year old female, right handed, with problems in intestinal bleeding, as indicated by an unusual bending of the lower zone letters right above the baseline, which is the place for intestinal difficulties to show up. The handwriting also shows rigidity, which may be the original cause of the problem.

ILLUSTRATION 6: Muscle defect.



This is a 55 year old male, right handed. The handwriting shows difficulties in coordination resulting from muscle damage.

ILLUSTRATION 7: Thyroid condition.



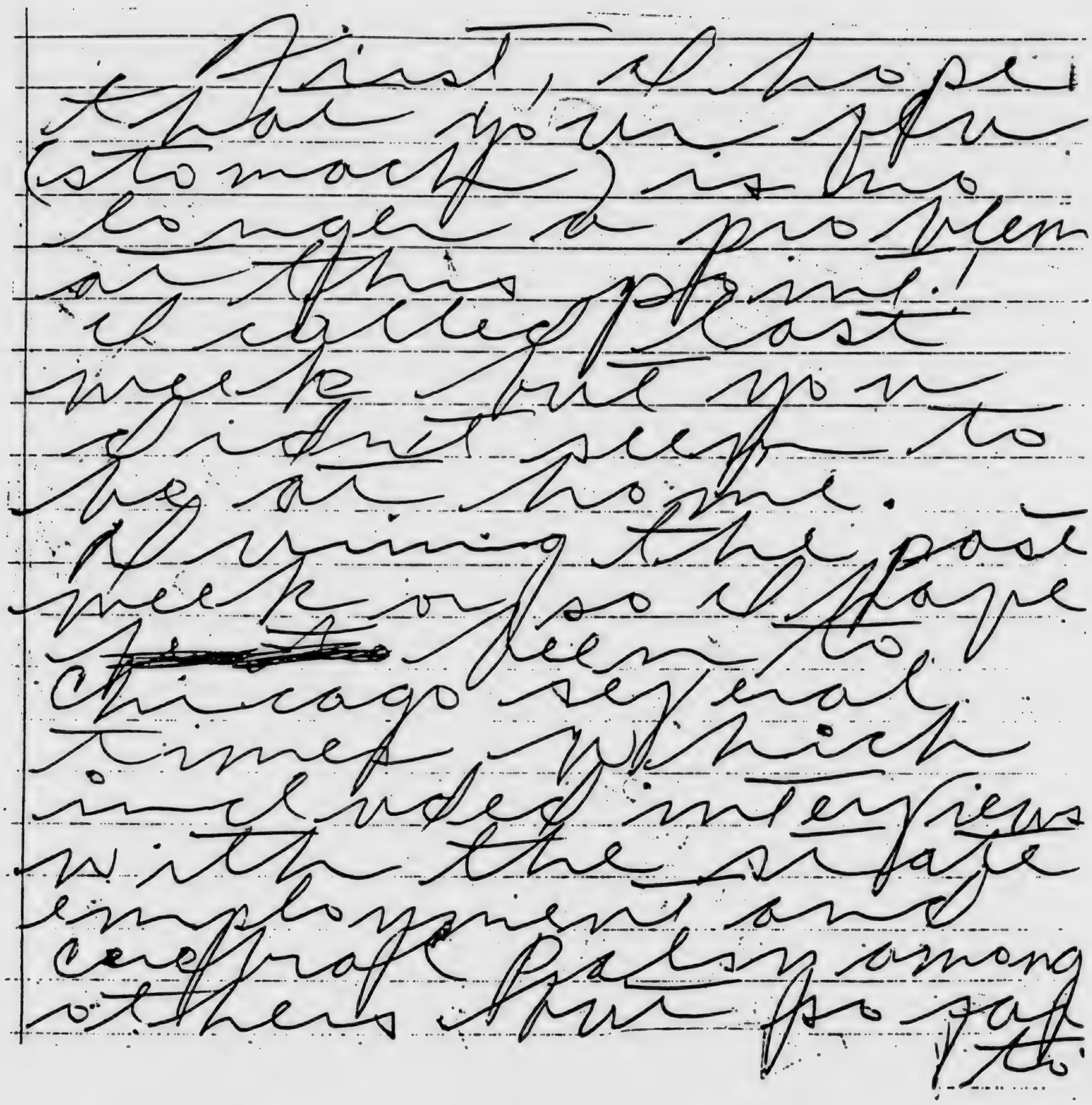
This is the writing of a 49 year old female, right handed.
This writer was under treatment for a thyroid condition but symptoms persisted and studies revealed that a close connection exists between the thyroid and pituitary glands. She was advised to see a physician, and a problem with the pituitary gland was diagnosed. The idea of a problem with the pituitary gland came from a malformation of the upper loops. The second word of the fourth line, the "l" in "love," has a flattened out top of the loop. The same is seen in the first line of the second paragraph, in the "l" of the word "Italy," which also has a misformed upper loop. The upper loop of the "h" in the word "holiday" in the same line shows a heavy spot on the very top, which is one way a person would "mark" a physical difficulty. Heavy spots can be seen in other letters in the same area.

ILLUSTRATION 8: Homosexual with "menstrual cramps."

Wir kommen in ein altes Haus, halb Schloss halb Restaurant, stehen in einem grossen Saal mit vielen Tischen, eine alte Frau kommt eine Treppe herunter. Alles ist sehr dunkel, grau und unheimlich. Die Frau führt uns durch den Saal, wir gehen an sehr vielen Tischen ~~vorbei~~ vorbei und kommen endlich in ein Zimmer, das Teil weise freundlicher ist. Der Teil am Fenster ist hell, der Teil

ILLUSTRATION 8:
This 25 year old male, right handed, is a homosexual who gets monthly "menstrual cramps." The script shows an avoidance of the baseline by failing to reach it when coming from the upper zone, angularity at the baseline, and extra hooked initial strokes to develop more energy to go through the baseline area.

ILLUSTRATION 9: Cerebral palsy.



This middle aged man has cerebral palsy, as shown by the need to use a very heavy pen in order to steer the stroke. The difficulty in space relationships is surely an indication of the lack of motor control caused by the disease.

ILLUSTRATION 10: Epilepsy.

order all ~~[illegible]~~ of our personall needs from
the Base exchange at Ctsk A F D. That leaves
only beer to buy on the local market and
at .40 to .60 centavos a bottle (.12 to .20 cents)
you ~~can't~~ can't spend much that way. The
local beer is the best part of the whole
P. I. They really make good beer ~~[illegible]~~
but only one brand in the whole ~~country~~
country. The weather ~~here~~ here at the station
is probably as nice as one ever sees anywhere
one ever been. Summer time temperatures run 75°
to 95° day and night. Winter time 70° to 90°
the weather here now, or at least that's what they
say. We get a lot of rain (afternoons and/or
evenings) from June through Oct or November and
then have a dry season (not so much rain

This is a 30 year old male, left handed.
Epilepsy usually shows up in lapses of concentration, pproducing various forms of mistakes and corrections in the handwriting, combined with signs of insecurity, which is very well demonstrated in Illustration 10. This writer has severe epileptic seizures.

markets - short term trading + arbitrage. - or perceiving value in advance of others' recognition at least 2-3 hours ahead of the ~~crowd~~ crowd.

Now I am at the crossroads - do I go into Business for myself or with others. Does this not deny me of Being in an artistic milieu of Being surrounded + involved with Beauty. - they seem at cross purposes for the moment. You recall that you saw that my greatest attribute is a fine sense of form. + need to Be in Business - and movies was a natural except for my impatience

This is the writing of a 38 year old male, whose complaint it was that he had lost his first marriage due to the fact that, unknown to himself, he hit women sitting beside him in the face. A neurological examination was negative. Therapeutic treatment over a period of six months by a psychologist was unsuccessful. A psychiatrist was then consulted in a further attempt to find the cause of this behavior, without any results. Two more women in this man's life were also hit in the face. The writer entered into a second marriage, but the problem became so pressing that he was advised in California to come to see me in New York City.

As you can see, the signs of sudden lapse of concentration occur many times in the writing. The psychologist was asked to perform a Rorschach test, which clearly showed epileptic tendencies. The medical doctor who was consulted and presented with these findings prescribed a slight dose of medication for epilepsy, which prevented the writer from ever again being troubled with his problem.

ILLUSTRATION 12: Heart problem.

"You will spend the night here!" I said.

No, my fruend, you might find me a dangerous guestt. I have my plans laid, and all will be well. Matters have gone so far now that they can move without my help as far as the aviest goes, though my presence is necessary for a conviction.

"The practice is quiet," said I, "and I have an accommodating neighbor. I should be glad to come."

It was in vain that I asked Holmes to remain for the evening. It was evident to me that the thought he might bring trouble to the roof he was under, and that was the motive that impelled him to go

Irving Nathan Schlat

As there are many types of heart problems, it is not surprising that these difficulties show up in various ways in the handwriting. This writing of a 35 year old, right handed male, shows unwarranted dots, often occurring outside the body of the script and also in spotlike marks within it, These often occur in curved strokes and in the initial strokes, as if energy had to be collected in order to continue. The man appeared very healthy and had a job as a physical education teacher in a junior high school. Six months after this sample was written he succumbed to a heart attack. The heart problem was pointed out to the student who brought the writing into my advanced class six months before this writer's sudden and unexpected death.

ILLUSTRATION 13: Heart problem.

I am enclosing a few
of the photos that did
come out. Considering
the material I had to work
with I did a good job.
Our enclosing
Hope to see you in about a month.
Regards to all. Sidney + Morrie.

This is the writing of a 72 year old, right handed male.
The writer has angina pectoris, which prevents him from walking more than three or four steps at a time and makes it impossible for him to walk on any inclined surface. The extreme lack of coordination, particularly in the inability to consistently make curves, is the indication for these problems. It often happens that difficulties in forming letters makes for poor legibility.

ILLUSTRATION 14: Heart problem.

Jan. 25-1979

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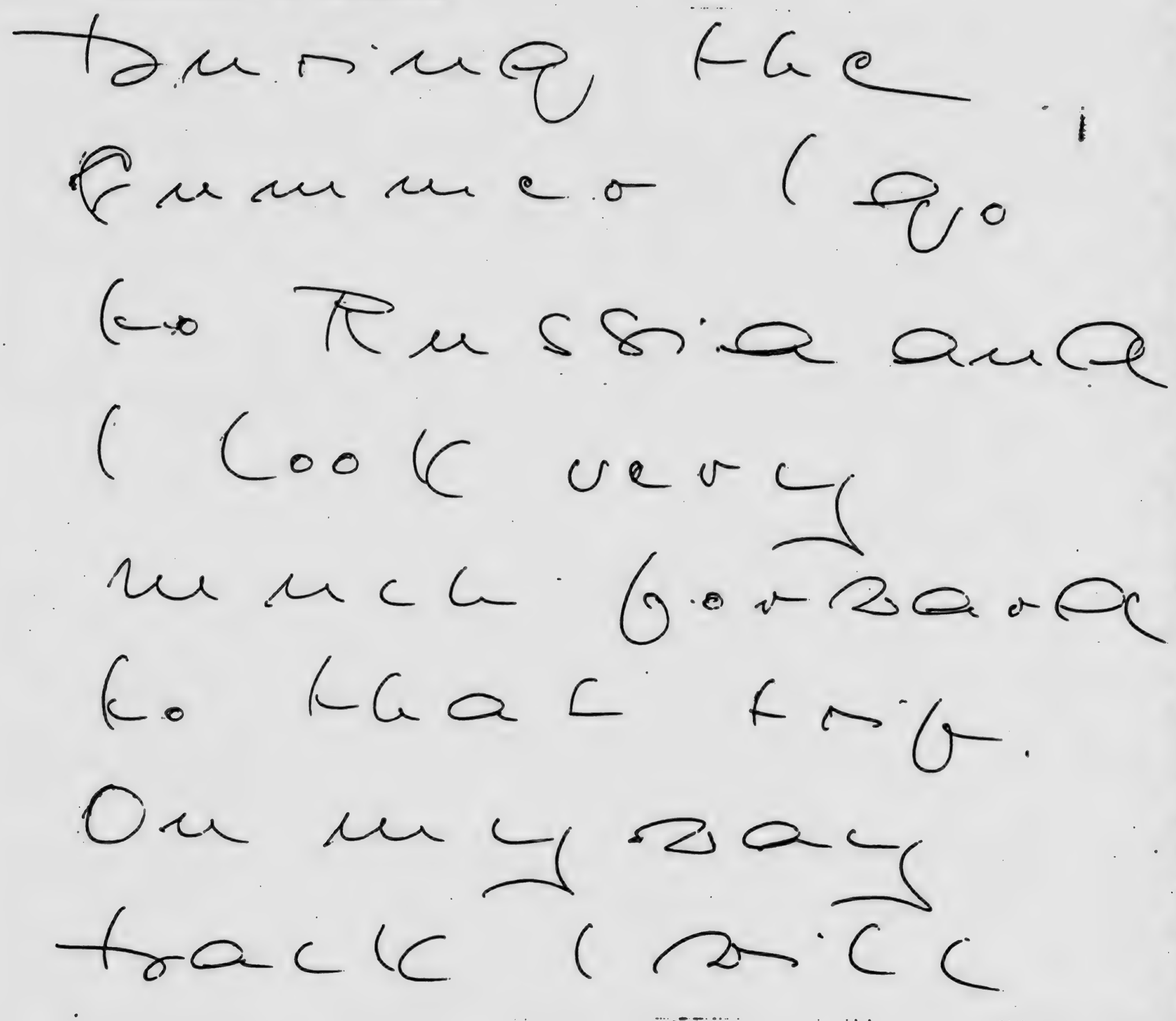
Dr. Gerda Saul

This 68 year old, right handed woman died of a heart attack shortly after this was written. She was a highly active dentist and actually worked on the last day of her life. The heart condition is clearly shown in the uneveness of the stroke structure, producing uneven shading.

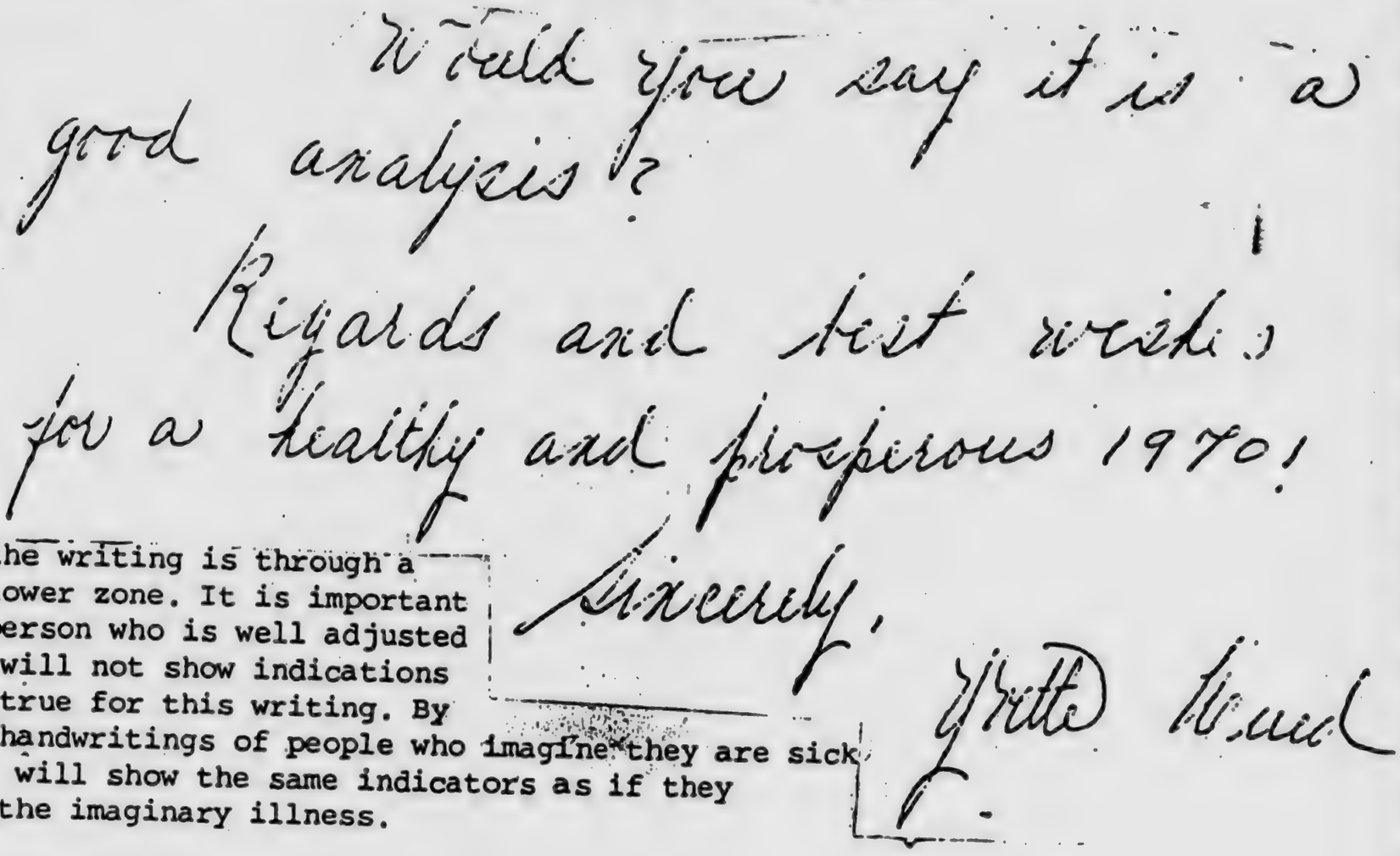
ILLUSTRATION 15: Meningitis.



The writer is a female, 40 years old, right handed.

This woman had three attacks of meningitis over a period of several years, was three times in a coma, and during one attack the coma lasted seventeen days. She seems to have suffered no ill effects other than motor control problems which are clearly indicated by the lack of coordination. Her writing before the first attack (not shown here) was a school type script, showing little originality, and could not be identified with the writing she produces now.

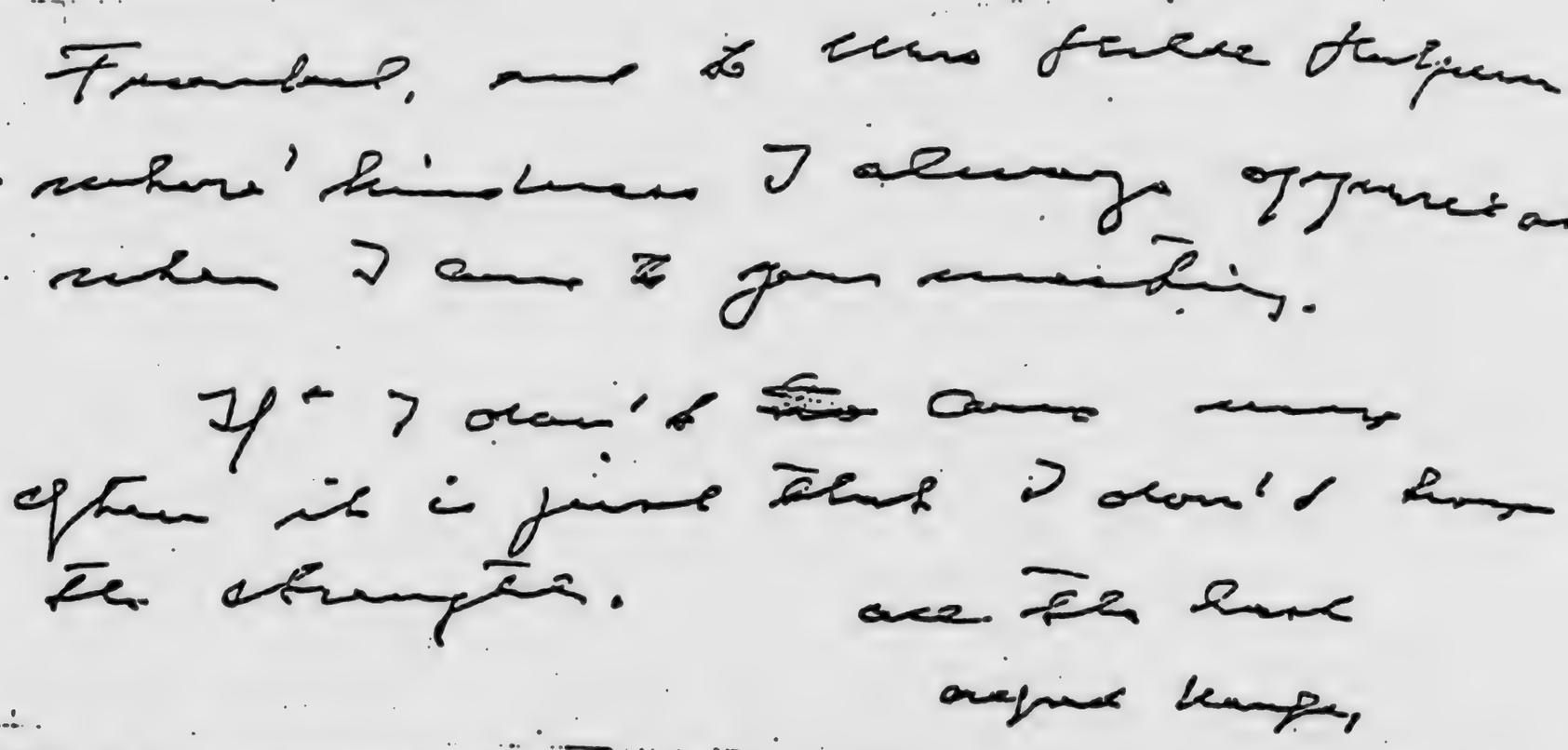
ILLUSTRATION 16: Polio-induced paralysis from the waist down.



Female, 45, right handed. She developed polio at the age of 20, & became paralyzed from the waist down.

The only way the paralysis can be seen in the writing is through a neglect of the lower zone. It is important to note that a person who is well adjusted to a disability will not show indications of it, which is true for this writing. By the same token, handwritings of people who imagine they are sick (hypochondriacs) will show the same indicators as if they really did have the imaginary illness.

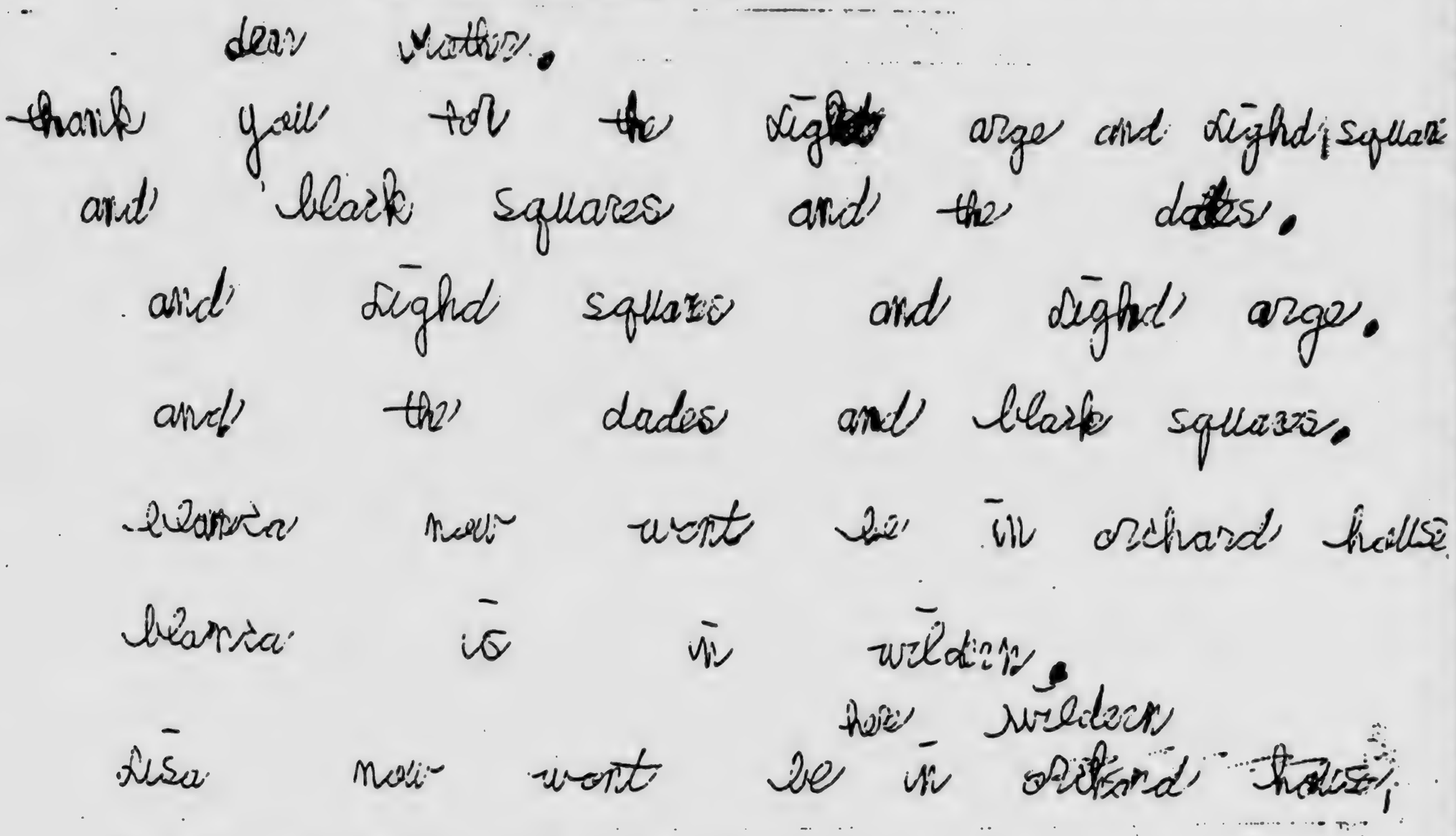
ILLUSTRATION 17: Cancer.



This is the handwriting of Alfred Kanfer, aged 74, right handed, a pioneer in determining cancer from indicators in the handwriting. He himself died of cancer despite the fact that he determined from his own writing, a year before his death, that he had cancer. A thorough medical examination did not reveal the malignancy at all. Three years before this sample was produced, Mr. Kanfer had a severe heart attack, which is clearly shown in the neglect of the middle zone and the inability to produce proper curves.

Cancer in the handwriting can only be detected by using an extremely high form of magnification not generally available to the public. Huntington Hartford's "You Are What You Write" has an excellent chapter on Alfred Kanfer and his research.

ILLUSTRATION 18: Mental retardation caused by brain damage due to a severe case of measles in early childhood.



This 36 year old female, right handed, only functions in the environment of an institution and is incapable of being on her own. The institution she lives in very strongly emphasizes bringing out the capabilities of the residents. It is not easy to see that this writer has a very fine sense for the creative arts and produces art objects herself.

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Ongoing research is being conducted by my advanced Master Class in graphology, as well as by myself. The more research that is done in this area, the more valuable a tool graphology can become in assisting the medical profession.

AR 25356

Felix Klein Collection.

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The Part of Person

by

Felix Ellis

Revised Edition 6/8

THE POWER OF FORM

IN ART, ART THERAPY, AND HANDWRITING

By Felix Klein

Form, from the graphological viewpoint, originates during the process of establishing one's individual handwriting style. When a child learns to write, he or she is concerned with how best to use energy in order to produce a rhythmic movement. Only when the child feels comfortable in producing the necessary energy without over-emphasizing its production, does it become aware of the possibility of individual letter formations. This, then, is the beginning of the foundation of a personal relationship to form, which will undergo developmental changes whenever development occurs in the writer's character. Here we have the basis of the concept of form for the graphologist.

In other areas, such as art, art therapy, and psychology, development of form takes on much greater importance. Form, or the understanding of form, is the basis of all the visual arts. In art therapy, the development of form not only allows for diagnostic conclusions but also can show difficulties in the unconscious mind. When drawings are produced by a subject in various stages of therapy, the subject's progress can be observed in the development of the drawings. Therapists often ask patients to do such drawings, and by interpreting them can discern the unconscious images translated from the patient's mind to the paper. Similarly, the Rorschach test, which uses ink blots in symmetrical designs, enables the therapist to diagnose problems according to the interpretation of the dots.

Form is not only an integral part of life, it <u>is</u> life. Good form is the basis of aesthetics. Aesthetics demands continuity and is strongly dependent on lifestyle and culture. John Dewey, in <u>Art as Experience</u>, wrote "Form is moving integration of an experience." Gilbert J. Rose, in <u>The Power of Form</u>, writes, "In clarifying the process of organizing space and time, in any developing life experience form elicits the quality of experience more energetically than does ordinary life itself." Aesthetics is an essential constituent of life, and is followed by the experience of growth. The need for form is intimately related to this experience. Form depends on (1) continuity; (2) conservation; (3) tension; (4) rhythm; (5) anticipation; and (6) resistance. The same is true for all growth processes.

Growth is an organization of change in time, and form gives a dynamic nature to this organization. Form is needed in developing self image and imagination. In infancy, self image emerges from the child's efforts to distinguish its own body and internal processes from those of the external world. By achieving this separation and realizing that it is a separate entity from the mother, the infant gives form to its own perceptions. This early separation is the original meaning of primary narcissism, a terminology which is no longer used in this context. Since this is a normal process, and since the mother's constant care makes it possible for the child to overcome its feeling of "aloneness," the child comes to accept the separation without permanent ill effect. If, however, the child is physically separated from the mother because of illness or any other reason, the child feels abandoned and helpless, and the basis for what we in graphology and psychology call primary narcissism is established.

As we have noted, form is also needed in developing imagination. Creative imagination not only enlarges the dimensions of reality but also points toward universal truths. Imagination depends on the ability to create images, to re-create memories, and to combine them with new perceptions, thereby creating new forms. To make the meaning of the word form clear, we can say that it is synonymous with style.

In handwriting, form refers to an individuality. In other words, letter formations must differ from the school model. However, sense for form can be seen even in the accuracy of school model letters. In order to achieve a sense of beauty we must have organic unity. Organic unity contains within itself different elements, all of which contribute to an integrated whole. Every element must be purposeful; not even one can be unnecessary. Variety and unity must be in delicate balance.

"In dreams, jokes, and symptoms," writes Gilbert J. Rose, "Freud saw form as related to the id. In 'Creative Writers and Daydreaming,' Freud reduced form and beauty to resistance and defense. According to him, form provides satisfactions external to itself. Thanks to form, dangerous drives may be neutralized, disguised, and thus gratified. Form sugarcoats an offensive content, bribing the critical powers with aesthetic pleasure (analogous to sexual forepleasure) and detouring the normal sexual aim into voyeurism or exhibitionism (as in a perversion) .... Analytic sophistication will unmask the forbidden content concealed behind the form."

The truth of the matter, claims Rose, is just the opposite. For the viewer with a trained and appreciative eye, a work of art yields values that go far beyond the content. To equate aesthetics with "paying a bribe to the censor" is to degrade

and trivialize all art. "Psychoanalytically speaking," Rose says, "aesthetics evolve within a theory of reality and of perception, rather than motivation."

Because form and growth are closely related, and because the mind works via both the primary and the secondary process, it is evident that we will be able to see these processes in handwriting as well as in works of art. The Freudian concept of the primary process is described in "A Comprehensive Dictionary of Psychological and Psychoanalytical Terms" as "the process, located in the id, by which there is immediate and direct satisfaction of an instinctual wish; or that aspect of conscious activity which represents it. It is supposed that the id does not discriminate between image and reality; hence, in the absence of an immediately satisfying object or situation, an imaginary satisfaction is produced. Not being oriented toward reality, the satisfaction is only temporary. The laws governing the primary process are different from those of consciousness. They are known chiefly from the study of dreams, which are wish-fulfilling primary processes - or, rather, they are the reflection of such processes in consciousness."

"The secondary process," the Dictionary explains, is "conscious activity; action guided by objective realities; activity in the preconscious or ego; or such activities taken collectively. Secondary the process may be, yet civilization is its product. The related term, reality principle, has more accurate implications."

Primary process is dominated by the id, secondary process is dominated by the preconscious and the ego, resulting in a manifestation of the superego. Theoretically there is no true primary process in art, because the moment the artist exercises the smallest control over the work it ceases to be primary. If we try to detect it in art, we would have to find it in areas where the id plays some part in forming the subject. For instance, when a person is deeply troubled in his unconscious mind he will sometimes release those unconscious images into his drawings, which then become part of his therapy. Another way of showing the primary process is through the previously mentioned Rorschach test and through the Wartegg Drawing Test, where eight separate panes of dots, curves and lines are presented to the subject for completion in any way his imagination chooses. These tests reveal the difficulties in the individual's primary process, which otherwise would not be detectable.

All art involves a certain amount of control, and hence is secondary process. Even prehistoric and primitive tribal art, which constitute a transition from the primary

to the secondary process, contain elements of the secondary. But of course it is a matter of degree, and on a continuum we would see the most evidence of primary process in the prehistoric cave drawings in France and Spain, in the more recent tribal art of Africa, and - in our own day - the cubism of Pablo Picasso, the surrealistic dream worlds of Giorgio de Chirico and Salvador Dali, and the abstractions of Jackson Pollack. The product of the secondary process is said to be civilization, and with civilization comes the superego. Again, just as there is no purely primary process art, so there is no purely secondary, but on that same continuum we would see more of the secondary process in formal portraits, certain still lifes, and in strictly representational art such as that of Andy Warhol. In art of these types the reality principle is an obvious component.

Illustration I is a cave painting of a bull from Lascaux, France, c. 15,000 - 12,000 B. C. The prehistoric artist was expressing the pre-superego concepts of men and women who were so close to nature as to be a part of it. Animals are closely allied to the primary process, especially in the lives of early peoples.

Illustration II is a rock painting of a human hand with dots, with a later figure of a hunter superimposed. Rhodesia, date unknown.

Illustration III is a rock painting from Algeria, c. 5,000 - 1,200 B. C.

Illustration IV is part of a large rock painting from Rhodesia, date unknown. Succeeding generations painted over the work of their ancestors, so we have an interesting record of their development. The predominance of animals and hunters is a primary process characteristic.

Illustration V is the cover of volume I of the two volume work "'Primitivism' In Twentieth Century Art," published by the Museum of Modern Art. On the left is "Girl Before a Mirror," by Pablo Picasso, 1932. On the right is a tribal mask from British Columbia, date not known (but probably 19th century). The similarity is striking but not surprising, because Picasso was strongly influenced by primitive tribal art. Few modern artists so powerfully represent the primary process as did Picasso, but always in the service of the secondary process - a combination which was a part of his genius.

Illustration VI is the painting "Three Dancers" by Picasso. (In this, as in the following illustrations, the lack of color in the reproducing process detracts to a great degree from the impact of the works.) J. Cary, in "Art and Reality; Ways of the Creative Process," says of Picasso that "he passed from the age of true childish inspiration, through years of conceptual and technical training, back to

the original vision which is not childish, but has all the originality of the child's eye combined with the far greater depth and richness of a man's experience."

Illustration VII is by Hieronymus Bosch (1450-1516), a section of a larger work entitled "The Temptation of St. Anthony." Few painters were as closely in touch with the primary process as was Bosch, whose fantastic canvases were crammed with nightmarish creatures and shocking images.

Illustration VIII consists of four paintings by Giorgio de Chirico (1888-1978). De Chirico saw himself as an oracle, and the eerie dream world of his paintings - which were his attempts at portraying the reality beyond reality - is in the realm of the primary process.

Illustration IX is "Hallucinogenic Toreador," by Salvador Dali (1904-). The name of Dali is synonymous with Surrealism and all that the term connotes. H. H. Arnason, in "History of Modern Art," says that most important for Dali's development was his discovery of Freud, "whose writings on dreams and the subconscious seemed to answer the torments and erotic fantasies he had suffered since childhood." The primary process is everywhere in his paintings,but his genius lies in its integration with the secondary.

Illustration X is "Portrait of a Lady," by Thomas Gainsborough (1727-1788). Gainsborough was the most sought after painter of pretty women in late 18th century England. The elegance and refinement of his portraits are characteristic of the secondary process.

Since the secondary process involves reality testing, and since reality testing begins in very early childhood, it is probably safe to say that there are none, except perhaps for the delusionally schizophrenic, who do not operate under the secondary process to some degree. We can also say that there are no handwritings, just as there is no art, that are not influenced by the secondary process. In the personality as revealed in handwriting, however, there must be an integration of the processes so that the secondary process is always in touch with the primary one. When we see a neglect of the lower zone, for example, with exaggerated emphasis on the upper, we know that the writer has cut off his instincts to the detriment of his development, and has handed control over to the restrictive superego. The writer who is closer to the primary process is motivated mainly by physical impulses and feelings, whereas the writer who emphasizes the secondary pricess is motivated mainly by logic and facts.

In considering the writing from a psychological viewpoint, we would identify primary process with the mother (the dual union and dependency), impulses, the past, the oral period, narcissistic tendencies, addictive tendencies, and sexual deviation. Secondary process is identified with the father (independence and individualization), control, release from the dual union, ego development, anal/phallic/genital periods, group relationships, and the future.

In graphology all indicators for character traits can also be divided into primary and secondary process. Under primary process we would find:

School type connections
Left trend
Excessive roundedness
Wide spaces between words
Separation of letters within words in low style evaluation writing
Varying slants
Misformations in the lower zone
Lower loops not reaching the baseline
Lack of margins
Directional pressure from the past
Emphasis on upper part of personal pronoun I and avoidance of lower part
Poor rhythm
Lack of fluidity
Elaboration
Irregularity

Secondary process is seen in:

All connections except the school type
Separation of letters within words in high style evaluation writing
Right trend
Lower loops reaching the baseline (except in strictly school type writing)
Good margins
Simplification
Balance in upper and lower parts of personal pronoun I (or a simplified version of the PPI)
Over connectedness
Regularity

The original stage of development as far as handwriting is concerned is movement, and particularly the learning of movement control. Form is the subsequent stage

of development for most people, although not all. Detecting sense for form in handwriting is much more difficult than seeing it in a work of art, since our eyes are constantly drawn to the meaning of the text, rather than to the individual letters in the writing.

Illustration XI is the handwriting of a 35 year old, right handed female. This handwriting is highly developed and therefore the primary process can only be seen in the difficulty in returning the lower loops to the baseline. Illustration XII is an enlargement of a part of the writing which reveals the sense for form of this writer, a very versatile painter.

Illustration XIII shows that even a signature alone - as with this one of Elie Wiesel - can display the sense for form. The primary process can be seen in the unusual emphasis on the lower zone.

Illustration XIV demonstrates that a signature does not have to be legible. It often serves as a symbol, and the fact that one uses the signature as a symbol rather than as letters, makes it more of a primary process.

Illustration XV shows a rigid concept of form which has not been allowed to develop into an artistic expression. In the word "truly," for example, the letter y, which does not return to the baseline, shows indications of primary process. This is in spite of the over connectedness, which is an indicator of secondary process.

Illustration XVI is the handwriting (67% reduced) of a highly creative female painter, late 40's. The writing does not show a clear consciousness of form. Only in the enlargement, Illustration XVII, do the fine letter formations reveal her creative ability. The secondary process is seen in the simplifications, the balanced zones, the simplified personal pronoun I, and the good rhythm.

Illustration XVIII is the handwriting of De Es Schwertberger, prominent German artist, 46 years. The very pronounced tendency to make arcade formations, thereby allowing influences to come from the lower zone, is an indication of primary process. Otherwise, the handwriting is highly developed and therefore strongly secondary process.

Illustration XIX is the handwriting of a male painter in his mid 50's. The variations in the slant of this writing are indicative of primary process. The writing is highly simplified and highly developed, which shows that the artist has greatly developed his own style.

Illustration XX is the handwriting of Marcel Janco, Rumanian painter and sculptor who was one of the founders of the Dada movement. He was in his late

60's when this was written. The form in this writing is interfered with by the disturbance in space, which is due to difficulty in emotional development.

Illustration XXIis the handwriting of a female, 22 years, right handed. She asked for vocational guidance and provided both samples, which were written at the same time. The upper sample is clearly more form conscious and more primary process than the lower. As a consequence, she was advised to go into more creative endeavors than she was engaged in at the time.

Illustration XXIIis the handwriting of a 35 year old female. Although there is sense for form in this writing, the form has not been developed due to the fact that there were severe difficulties in the primary process, which were never overcome.

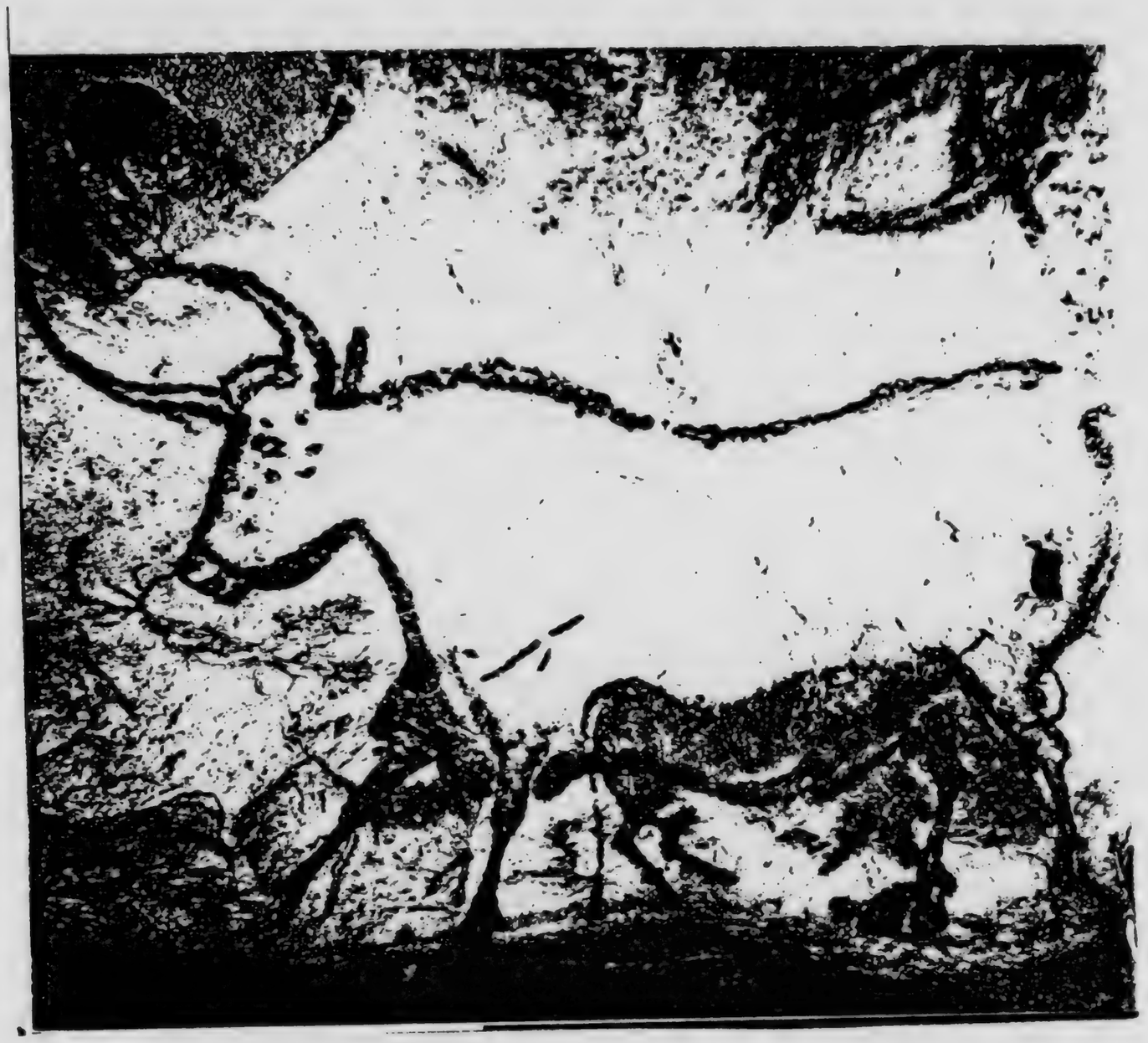
Illustration XXIII is the handwriting of a male in his late 60's, a painter and a designer of stained glass windows for churches and other buildings. This is an excellent example of where the secondary process has developed strongly out of the primary process, as seen in an emphasis on the lower zone without being unsightly or arhythmic.

Illustration XXIV . is the handwriting of Rembrandt (1606-1669). The fact that this writing is strongly influenced by the primary process is seen in the changing slants and the lower zone loops that do not return to the baseline. On the other hand, it is extremely rich in very original letter formations and very creative simplifications, signs of the secondary process.

In conclusion, it is necessary to establish that form is not only an indicator of creative ability but also an indicator of a developmental process. Although a child can possess a sense for form, a higher form consciousness is only possible after puberty.

****

ILLUS. I



ILLUS. II

ILLUS. III

ILLUS. IV

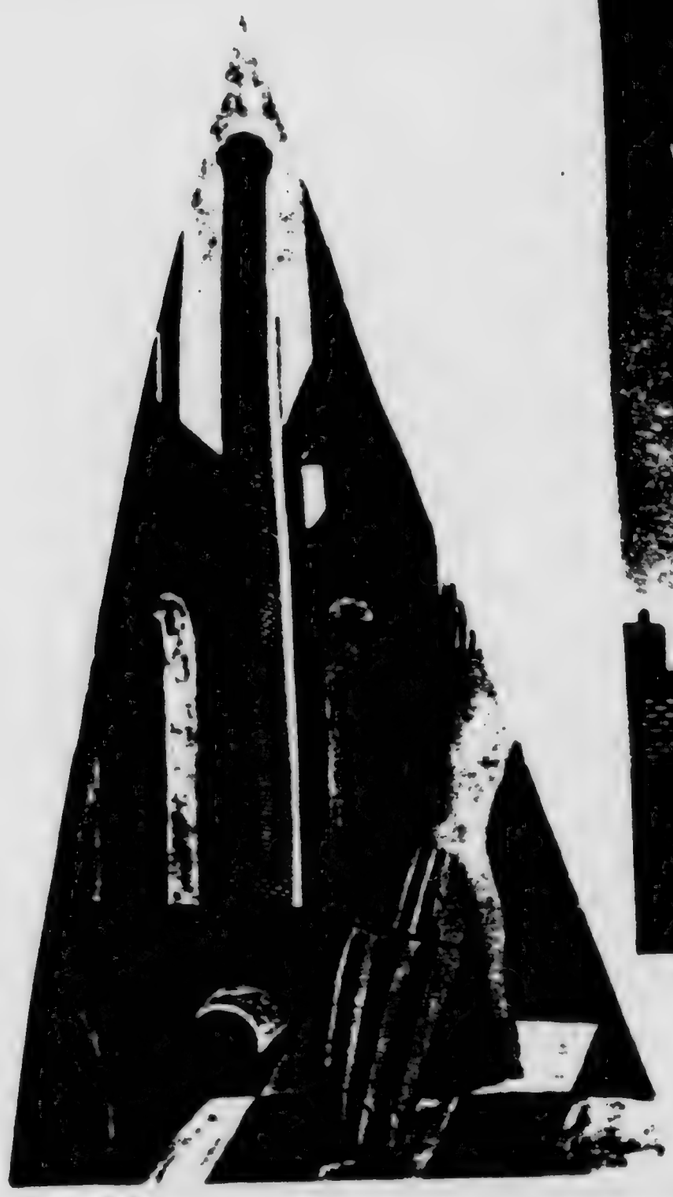
"PRIMITIVISM"

IN 20TH CENTURY ART

ILLUS. VI

ILLUS. VII

ILLUS. VIII



CHIRICO

CHIRICO

CHIRICO

ILLUS. IX

Hallucinogenic Toreador, 1969–70

ILLUS. X

THOMAS GAINSBOROUGH - PORTRAIT OF A LADY

ILLUS. XI

Dear Felicia + Janice,

Congragulations again —
It was wonderful to be
with you both again - my
course was really interesting
Dean & thank you enough
for all Dve learned + been
lucky enough to pass on
from you both. ——

Thanks for returning
my almost 2nd
lost

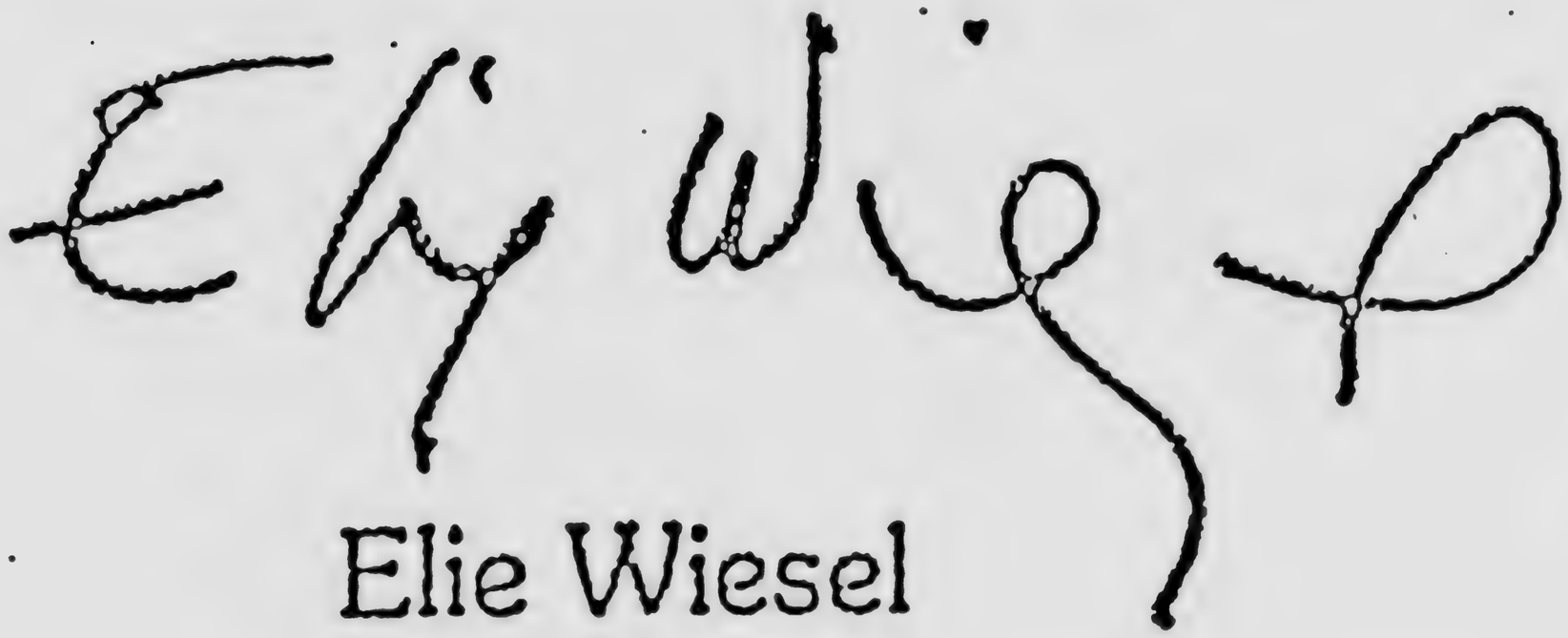
ILLUS. XII

Felix filius

Mestes book

ILLUS. XIII

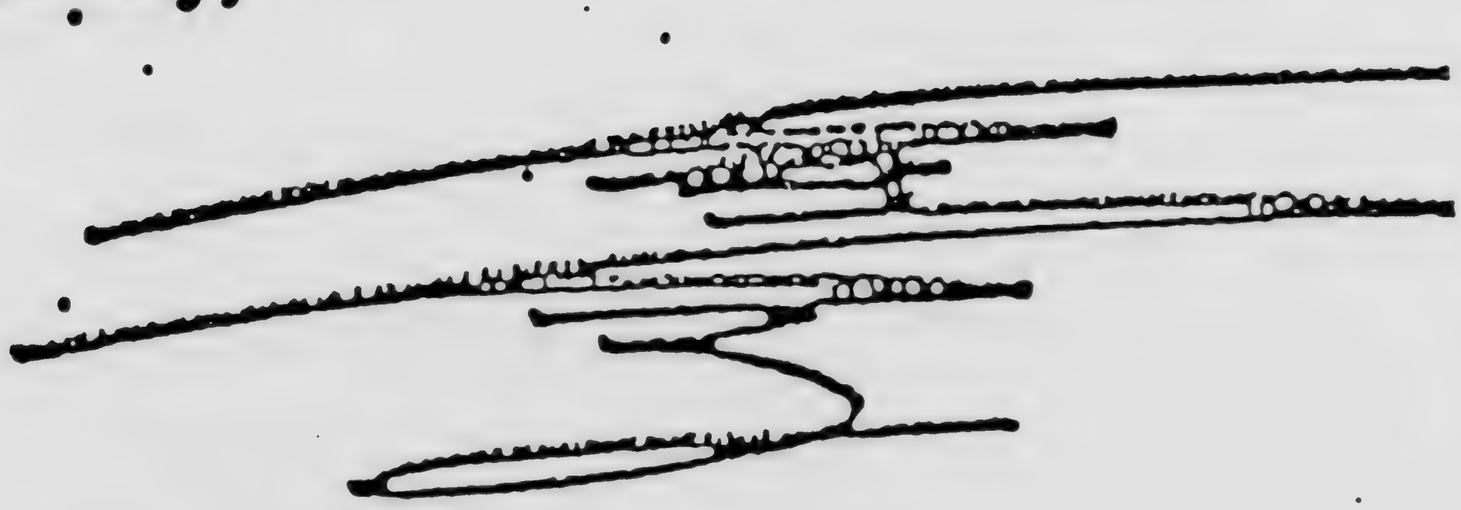
sincerely yours,



Elie Wiesel

Cordially,

ILLUS. XIV



Alberto Andrade

ILLUS. XV

assumed respite's that one's retainer on outlayed "con
ive nature" should address this matter business like.
operational Ramifications reciprocally... and thereby with
inform you, and/or counterparts it's with Capitulary &c
to... assay of conversional contrition were just see it
sible in by contrivance to uphold continual zany &
mutually of ongoing inadvertencies...".

Very truly your's,

D.A. Ricketts; 296.40

DERMOT A. RICKETTS:PN

ILLUS. XVI

Aug 29th 86

Dear Felix,
You asked for my handwriting
before and after surgery.
The closest before I could
find, are these notes, taken
at my last computer class.
Hope they are enough.
And, right here is the
"after".
Of course, remember —
there was no malignancy.
Please, tell me if you
can see a difference.
I had to start this twice —
- because I was skipping letters

Love,
Sandy.

P.S. I need my notes back.
S.

ILLUS. XVII

Tell me if you
or difference.
I was skipping
Love,
Sandy.

ILLUS. XVIII

Goran,
Sorry it took me so long
Love,
Ot

ILLUS. XIX

To Sonia + Lodu with warm appreciation and regard.

Hans Arp

12 XI 81

ILLUS. XX

24.9.68
Lui Sanda
Mărăile mele
Acelas lucru
et in Zadar noi
La revedere
Brie cu drag
Marcel

Israel's army parade in united Jerusalem
Independence Day — 1968

מצעד צה"ל בירושלים המאוחדת
יום העצמאות תשכ"ח

ILLUS. XXI

P.S. For some reason, I seem to keep records ie. checkbook, bills etc. in this rounded script. Perhaps it's because it's easier to read. I don't know if its significant at all but I thought I'd include it.

I want to go to Ottawa.

---

three years so I could join the work force, but it's not what I thought it would be. I haven't been feeling fulfilled at all lately and I'm not sure if it's because I'm still the "low man on the totem pole" or if it's because I'm in the wrong business! I still feel I have ambition but that I seem to be lacking direction. I've been

ILLUS. XXII

I want to go to Italy.

I don't know if that is a good example. I don't know if it is a true memory or something I was told. It was in Morocco. I think Dad's office was just accross and they - who "they" are. can't remember - took a picture I think that was the first time I was to see Dad's office.

Another one I have in memory is when my parents and their friends said good bye on the way to Tanger. Everybody stopped and they kissed good bye. Funny thing: men had tears in their eyes and I felt uncomfortable. Years afterwards I was told my parents had then - said good-bye to their last friends; they were leaving Morocco for good.

ILLUS. XXIII

Es ist schlimm, dass ich Deinen lieben, guten Freundschaftsbrief noch nicht beantwortet habe. Ich wieder lesen hatte ich die Lüge Utopie nach Solingen zurückgekehrt hatte nach Köln, und Euch zu einem Abendessen einzuladen Ausschliessend bei Euch zu sitzen in der Küche und noch eine Flasche mit Euch zu trinken. - Was wäre, und hätte sein können, wenn der Schein-Hitler Euch nicht vertrieben hätte. Nun gut, ich werde nach Köln zurückkehren, und überlegen ob ich eine Einladung nach Amerika annehme: im April - Mai 35. Ich habe Dir ein Foto gesandt bei. Indessen habe ich nicht mehr weite Lust zu grossen Reisen

Es ist ein wunderbares Land, das wir sehen. Es hat sich sehr verändert, Kolchosen und Kombinate sind abgeschafft und jeder kann Unternehmer sein. Allerdings sind die landwirtschaftlichen Zustand wie bei uns vor 80 Jahren. Pflug, Ackerbau mit Handarbeit etc. Aber die Russen wissen, dass sie eine Zukunft haben Ökonomie geht über Ideologie und: wir wollen ja keine Weltrevolution wie die Russen, wir wollen dem eigenen Volk glücklich wird". Das ist die Tendenz, nach der sich sichtlich gehandelt wird.

ILLUS. XXIV

Op dat ich mijn werk verstilde 1244 Stühle
mogt doen moet ontfang end verschaffe, als de
met welbewust Diens ende bijstelling dienstlijk als altijd
Ook heb ik nu eigenhandig met dank ik dat van
Gods Louch in goedkeuring gesandt hoofd der
Landschijf [illegible]

Ik wende gevaffeerende
Didnaer Rembrandt

ich wann ich alle hinter der Tür in die
Stücher barbarei

Postkarte

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Priorities

A NEW TYPOLOGY

BASED ON ALFRED ADLER

BY

Sulx Klein

"Priorities" - Typology*

A priority is a precedence established by order of importance or urgency. It is a summary (shorthand) statement about a person's convictions which answers the questions "What is most important to me?"--within my own life style--and "What must I avoid most?" There is an obvious connection between the answers to the first and the second question.

Every person has all of the following four priorities and therefore operates within a hierarchy, that is, one priority first, and then the other three, in decreasing intensity.

Priorities should not serve to label people, since priorities represent only one facet of a person's life style, and does not adequately describe the complexity of a whole human being. However, a priority is like a calling card. It indicates, by a person's relationship with others, what that person values most.

Positive and Negative Priorities

Most Important	To Be avoided Most
Comfort	Stress
Acceptance (Pleasing)	Rejection
Control	Humiliation
Superiority	Meaninglessness

The following tabulation summarizes the four priorities and their main indicators and relates them to their graphological pointers.

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* Based on concepts of Alfred Adler's Individual Psychology this typology was introduced by Nira Kefir and William L. Pew. See W.L. Pew, The Number One Priority (St. Paul, Minnesota, 1976).

Priority Indicators --	Graphological Indicators --
A. Comfort	
1. Reluctance to change priorities	Regularity, upright SL, preference for left TR, extreme connectedness
2. Reduced productivity	Looped garland or arcade, fullness, simplification level below form level*
3. Predictibility	(See 1.)
4. Easy disposition	Roundedness, fullness, good MZ
5. Preference for a comfortable environment	(See 4.)
6. Optimism	Rising lines, good rhythm, strong movements to right
7. Peacemaking inclination	Roundness, preference for right SL
8. Diplomatic Ability	Slightly diminishing end of words, terminal threading
9. Tendency toward minding one's own business	Space between words larger than "m" upright SL., closed o's and a's
10. De-emphasis of differences	(See 7.)
11. Lack of high aspirations, self-containment	Underdeveloped UZ
12. Modesty	Small writing, low PR
13. Mellowness	Roundedness
14. Empathy	Well rounded form, light PR, right SL
15. Considerateness	Round connection and forms, moderately extended finals, small and even spaces between words, right TR
16. Flexibility	Garland, fluidity, ease in connecting, thread, right TR, moderate speed

---

* Jo Baxter, Style Evaluation (1973).

A. Comfort (Continued)

17. Quietness	Steady base line, slowness, good spatial arrangement
18. Avoidance of extremes and confrontation	Avoidance of extremes in hand-writing, no zonal interference
19. Interest in own comfort, less so in that of others	Turned-around end strokes, excess PR in down stroke
20. Insistence on own immediate gratification	Excess circularity, turned-around end stroke, hasty writing
21. Avoidance of responsibilities and expectations	Secondary threading, double bow connections, neglect of forms
22. Retreat from growth-producing conflict	(See 18.)

B. Acceptance (Pleasing)

1. Little self-respect	Underdeveloped MZ, poor zonal balance, ill defined forms, poor spacing, imbalanced cap I
2. Non-expectance of respect from others	(See 1.)
3. Sociability	Even and small spacing between words, good movement, right TR especially in UZ, finals extended
4. Tendency to perform	Persona writing
5. Perceptiveness	Original forms, breaks in high style value writing, good spacing
6. Friendliness	(See A.14.)
7. Considerateness	(See A.15.)
8. Willingness to volunteer	More slackness than rigidity
9. Flexibility	(See A.16.)
10. Avoidance of confrontation	(See A.18.)
11. Empathy	(See A.14.)

B. Acceptance (Pleasing) (Cont'd.)

12. Tendency to meet the expectation of others	Right SL light PR, rounded connections, moderate speed, large writing
13. Generosity	Wide distance between letters, right TR, consistency in UZ forms
14. Peacemaking inclination	(See A.7.)
15. Lack of aggressiveness	Low PR, roundedness, finals diminishing in size and width
16. Avoidance of risks	Large right margin, narrow writing, no extremes, reduced PR, hugging base line

C. Control

1. Distance	Large distance between words and letters, upright or backward SL, narrowness
2. Reduced spontaneity	Slowness, rigid regularity, preference for up and down movement
3. Reduced creativity	Little development of writing, lack of simplification
4. Leadership ability	Right trend, moderate primary PR, good legibility
5. Organizing ability	Good spacing, accuracy of writing, attentive to details
6. Reliability	Formal regularity, good balance of zones, no extremes
7. Tendency toward being conscious of time and tact	Good sense for space, moderate to small size in comparison to format
8. Productivity	Fairly regulated movement
9. Practicability	Good space, fairly stable baseline, small writing form, accuracy

C. Control (Continued)

10. Law abidance	No neglect of form, not extremely slack or rigid
11. Persistence	Formal regularity, connectedness, fairly small writing, no form neglect
12. Assertiveness	Moderately large writing, possible angularity, PR on down strokes, emphasis on caps
13. Righteousness	Emphasis on regularity, possible angularity
14. Preciseness	Attention to detail, preference for small writing, accuracy of forms
15. Predictability	Regularity (not rigid) fairly stable base line, no extremes
16. Responsibility	Formal regularity, no SL variation, low PR, distinctive UZ
17 Ambitiousness	Right trend, fullness, emphasis on UZ or LZ
18. Industriousness	Moderate speed, right trend, good rhythm, moderately connected
19. Courageousness	Right SL, right TR, moderate PR
20. Withdrawing ability	Upright SL, de-emphasis on end of words
21. Self-sufficiency	Upright SL, moderately developed caps, moderate PR, proper space between words
22. Bossiness	Moderate, large writing, likely angularity PR, large caps
23. Competitiveness	Large caps, preference for angularity
24. Tendency toward depression	LZ emphasis, weak PR, disturbed rhythm, large distance between lines

D. Superiority

1. Disposition toward creating one-up-down relationship with others	Oversized caps, enriched writing
2. Competence	Good MZ, good legibility, accuracy of form
3. Persistence	Formal regular connectedness, fairly small writing, no neglect of form
4. Idealism	Emphasis on UZ, right TR
5. Moral Sense	Sense for form
6. Willingness to expand oneself for the improvement of the society	Right TR, emphasis on finals, right SL, medium to small space between words
7. Desire to save time	Simplification, moderate speed, right TR
8. Inclination toward self-assertion, self-glorification, self-advancement	Emphasis on caps. (including cap. I)*, to and fro movements

Abbreciations used:

LZ	lower zone
MZ	middle zone
UZ	upper zone
SL	slant
PR	pressure
TR	trend

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* See Jane Nugent Green, You and Your Private "I", (St. Paul, Minnesota, 1975), Felix Klein, The Character Structure of Neuroses (Wittlich's Method), New York 1974.

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Publications mentioned are available from Manhattan Handwriting Consultants, Suite 2011, 250 West 57th Street, New York, N.Y. 10019.

Felix Klein's Masterclass 1977

Beulah L. Beddoe

Christine Bérgin

Wilm Donath

Susan Fleischer

Rose Gatto

Carl Melchior

Gloria R. Perena

Joachim O. Ronall

Roger Rubin

Ilana Scheinman

Gisela Skutnik

Helene Eliat van de Velde

Priority Type: C O M F O R T

Female, 53, R.

However, I have already planned work and a visit to Bristol so I am sorry to say I shall not be able to see you. But as I will be in N.Y in July this won't matter so much. life is pretty hectic one way or another and I can no longer cope with dashing around etc.

If you phone me (I shall be out Wed. + Thurs'd. evening till about 10 p.m and leave for Bristol on Sunday appx 10 a.m.) perhaps you

Priority Type: P L E A S I N G

Male, 29, R.

When things go wrong as they sometimes will,
When the road you're trudging seems all uphill,
When the funds are low and the debts are high,
And you want to smile, but you have to sigh,
When care is pressing you down a bit,
Rest if you must, but don't you quit.
Life is queer with its twists and turns,
As everyone of us sometimes learns,
And many a failure turns about
When she might have won had she stuck it out;

Priority Type: C O N T R O L

Male, 31, R.

And so the young lady asked me to write some gibberish so she could investigate my impulsive habits, or whatever this proves to be.

For how long I am suppose to continue this shall be determind by my signature at the end of this page.

Priority Type: S U P E R I O R I T Y

Male, 61, R

Im not fluctuating - feeling much better. Entered hospital at 119 lbs & am now rapidly regaining weight & now 139 lbs stuffed & Strength - weight now 139 lbs stuffed. The mind is - fasting does not eradicate all conditions & we must always remember

PRIORITY SCORE SHEET BY Felix Klein

Comfort

Priority Indicators	Graphological Indicators	Score	for: ✓ against: X
1. Reluctance to change priorities	Regularity, upright slant, preference for left trend, extreme connectedness		
2. Reduced productivity	Looped garlands or arcades, fullness, simplification level below form level		
3. Predictability	(see 1)		
4. Easy disposition	Roundedness, fullness, good middle zone		
5. Preference for a comfortable environment	(see 4)		
6. Optimism	Rising lines, good rhythm, strong movement to right		
7. Peacemaking inclination	Roundedness, preference for right slant		
8. Diplomatic ability	Slightly diminishing end of words, terminal threading		
9. Tendency toward minding one's own business	Space between words larger than "m", upright slant, closed o's and a's		
10. De-emphasis of differences	(see 7)		
11. Lack of high aspirations, self-containment	Underdeveloped upper zone		
12. Modesty	Small writing, low pressure		
13. Mellowness	Roundedness		
14. Empathy	Well rounded forms, light pressure, right slant		
15. Considerateness	Round connections and forms, moderately extended finals, small and even spaces between words, right trend		
16. Flexibility	Garland, fluidity, ease in connecting, thread right trend, moderate speed		
17. Quietness	Steady base line, slowness, good spacial arrangement.		
18. Avoidance of extremes and confrontations	Avoidance of extremes in handwriting, no zonal interference		
19. Interest in own comfort less so in that of others	Turned-around end strokes, excessive pressure in down strokes		
20. Insistence on immediate gratification	Excessive circularity, turned around end strokes, hasty writing		
21. Avoidance of responsibilities & expect.	Secondary threading, double bow conn. neglect of forms		
22. Retreat from growth-producing conflicts	(see 18)		

P R I O R I T Y S C O R E S H E E T by Felix Klein

Pleasing (Acceptance)

Priority Indicators	Graphological Indicators	Score for ✓	Score against ✗
1. Little self-respect	Underdeveloped middle zone, poor zonal balance, ill defined forms, poor spacing, imbalanced capital I		
2. Non-expectance of respect from others	(see 1)		
3. Sociability	Even and small spaces beween words, good movement, right trend especially in upper zone, finals extended		
4. Tendency to perform	Personna writing		
5. Perceptiveness	Original forms, breaks in high style value writing, good spacing		
6. Friendliness	Well rounded forms, light pressure, right slant		
7. Considerateness	Round connections and forms, moderately extended finals, small and even spaces between words, right trend		
8. Willingness to volunteer	More slackness than rigidity		
9. Flexibility	Garland, fluidity, ease in connecting, thread right trend, moderate speed		
10. Avoidance of confrontation	Avoidance of extremes in handwriting, no zonal interference		
11. Empathy	(see 6)		
12. Tendency to meet the expectations of others	Right slant , light pressure, rounded connections, moderate speed, large writing		
13. Generosity	Wide distance between letters, right trend, consistency in upper zone forms		
14. Peacemaking inclination	Roundedness, preference for right slant		
15. Lack of aggressiveness	Low pressure, roundedness, finals diminishing in size and width		
16. Avoidance of risks	Large right margin, narrow writing, no extremes, reduced pressure, hugging the base line		

PRIORITY SCORE SHEET by Felix Klein

Control

Priority Indicators	Graphological Indicators	Score For ✓	Against X
1. Distance	Large distance between words and letters, upright or backward slant, narrowness		
2. Reduced spontaneity	Slowness, rigid regularity, preference for up and down movement		
3. Reduced creativity	Little development of writing, lack of simplification		
4. Leadership ability	Right trend, moderate primary pressure, good legibility		
5. Organizing ability	Good spacing, accuracy of writing, attentive to details		
6. Reliability	Formal regularity, good balance of zones, no extremes		
7. Tendency of being conscious of time and tact.	Good sense for space, moderate to small size in comparison to format		
8. Productivity	Fairly regulated movement		
9. Practicability	Good space, fairly stable base line small writing forms, accuracy		
10. Law abidance	No neglect of form, not extremely slack or rigid		
11. Persistence	Formal regularity, connectedness, fairly small writing, no form neglect		
12. Assertiveness	Moderately large writing, possible angularity, pressure on down strokes, emphasis on caps		
13. Rightiousness	Emphasis on regularity, possible angularity		
14. Preciseness	Attention to detail, preference for small writing, accuracy of forms		
15. Predictability	Regularity (not rigid) fairly stable base line, no extremes		
16. Respomsibility	Formal regularity, no variation in slant, low pressure, distinctive upper zone		
17. Ambitiousness	Right trend, fullness, emphasis on upper or lower zone		
18. Industriousness	Moderate speed, right trend, good rhythm, moderately connected		
19. Courageousness	Right slant, right trend, moderate pressure		
20. Withdrawing ability	Upright slant, de-emphasis on end of words		
21. Self-sufficiency	Upright slant, moderately developed caps, moderate pressure, proper space between words		
22. Bossiness	Moderate large writing, angularity likely, pressure, large caps		
23. Compatitiveness	Large caps, preference for angularity		
24. Tendency toward depression	Lower zone emphasis, weak pressure, disturbed rhythm, large distance between lines		

PRIORITY SCORE SHEET by Felix Klein

Superiority

Priority Indicators	Graphological Indicators	Score for ✓	Score against X
1. Disposition toward creating one-up-down relationship with others	Oversized caps, enriched writing		
2. Competence	Good middle zone, good legibility, accuracy of form		
3. Persistence	Formal regularity, connectedness, fairly small writing, no neglect of form		
4. Idealism	Emphasis on upper zone right trend		
5. Moral sense	Sense for form		
6. Willingness to expand oneself for the improvement of the society	Right trend, emphasis on finals, right slant, medium to small space between words		
7. Desire to save time	Simplification, moderate speed, right trend		
8. Inclination toward self-assertion self-glorification self-advancement	Emphasis on caps [including capital I,] to and fro movement		

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THE PSYCHOLOGY OF THE HANDWRITING OF THE CHILD

BY Felix Klein.

Periods of Childhood.

In the development of the child we will divide the time into different periods, according to his possible achievements and developments.

These are:
1.) The first year
2.) 2 years to 4 years
3.) 5 years to 8 years
4.) 9 years to 13 y.
5.) 14 y. to 19 y.

What do we know about a newborn baby? Many books have been written and many people have spent a lifetime trying to understand a newborn child. Many a mother has looked at her crying child and listens, to be able to interprete the sounds the child is making. A famous broadway actress of the fifties, Honey McKenzie became well known for her study of baby cries and the way she imitated them. I was fortunate to hear her do them and from her imitations it was quickly possible to understand the particular need of the child. A mother learns this also. The crying is the childs language. The crying for food is different from the crying of fear. It may not be so different from the crying of general discomfort. The crying is a form of expression. These expressions are completely basic, particularly designed to let the person that is responsible for his well being, know, what he wants. The first positive reaction to the outside world is the smile. This happens as soon as the child is able to focus his eyes sufficiently to recognize the face that takes care of him. The first two months of the baby's life are completely passive from the point of the psychy. A momentary reaction can only be achieved by the strongest stimulus. In the third month we see the first psychic activity in the observation and recognition of objects. Things and people are now being actively acknowledged and disturbances are being actively rejected. The world around him takes on shape and his own function is being formed through his own activities. The second half of the first year finds the baby with activities through new impulses and aims by touching objects. He establishes contact with the people around him by his smile and his stammering. So he learns how to manipulate objects and how to get people to react to him. At the age of nine months the child may be able to crawl and his ability to grasp and manipulate objects improves. He has become increasingly aware of the social world by learning to say "no".

At o n e y e a r there is a distinct slowing down of the development. At this age there is more of the social development which adds to his selfconfidence. He enjoys an audience. Now comes the time where he learns to walk. His motoric abilities improve.

The age of t w o finds him understanding most everything and able to express himself particularly when he wants to express his wishes although his demands are not quite as strong as they were.

The age of t w o and a h a l f finds the child already making attempts to scribble, particularly if so directed. It is good for a parent to know that this is a time when the child does things, contrary to what the parents expect. The child is inflexible. He wants what he wants when he wants it. It is the age of extremes, it is the age of learning willpower, it is the age where conflicts become the daily routine. It is also the age of perseverance. The child wants to go on doing things even from one day to the next. Patience is needed for this time and only when he

turnes t h r e e, things quiet down. He becomes more flexible, he learns the word we, not only "I". Not everything has to done his way. He becomes more social minded, likes to make friends. The increase of his ability to use the language helps.

And then t h r e e and a h a l f again brings a difficult period where the child becomes unsure of himself, where tension sets in and may cause all kinds of reactions, like stuttering, blinking of the eyes, biting his nails or pick his nose etc. And his relationship to others get affected also.

And then the f o u r year old, all you can say:"out of bounds". He hits, he kicks, he throws stones, he brakes things and he runs away. And the language. He uses words that you would not know, where he got them from. He seems to enjoy them, even if they are inappropriate. There is a need to restrict the four year old, the question is: how much.Not too much, he has to be given a chance to test himself.

By f o u r and a h a l f they show a further improvement of their controls. This is often expressed in their drawings.

The age of f i v e is a blessing. The child is not unpredictable. The mother becomes the center of the world. He now knows his limits and he only tries to do what he knows he can accomplish.

The age of s i x is tumultuous. The parents find that the child is difficult to deal with. One minute he loves you and the next he hates you. The mother is not the center of the world anymore. Much goes wrong because he is too demanding. His responses to others become extremely negative. He needs to be praised. He is having a difficult time within himself and a lot is being done for him by realizing just that.

At s e v e n there is a tendency to withdraw. He has calmed down and he is easier to live with. He now likes to be alone and he wants a room of his own. He is exploring with his mind and with his hands. The tendency is to feel, that people are against him.

At e i g h t the time of withdrawal is over. The eight year old goes out to meet the world. Now he overestimates his abilities. He is constantly busy and active, trying new things and making new friends. He is not only interested how others treat him but also in the relationship with others. At the age of eight we are getting the first real glimpse of what he will be like later.

At n i n e he will be more quiet, more within himself. Often the friends seem to be more important then the family. And their opinion too. Nine is a year of complaining, also of rebellion and some do it by withdrawal.

T e n is the year of "yes". He has a good relationship to his parents and he tends to be satisfied with the world.

E l e v e n, t w e l v e and t h i r t e e n mark the preparation and the start of the puberty. The changes in the body causes changes in the emotional behaviour. It is not true, that a boy becomes a man at the age of thirteen and a girl becomes a woman. The maturing process is a long one.

The age of p u b e r t y is a critical age indeed. The age of finding a place in the world, the age of finding himself.

No attempt will be made to go into the problems of the adolescent. This subject must be treated seperatly. Even for this period of the growing process the deep knowledge of the child is essential. Without it, the teenager and his problems cannot be understood.

Why Children Scribble.

In her book: "What Children Scribble and Why", Rhoda Kellog, a supervisor at the Golden Gate Nursery School in San Francisco, has made a study, based on thousands of samples of children's scribbles. She says: "children's scribbles have become meaningful or meaningless, depending upon the adult who is considering them" As a means of communication between the child and adult, scribbling is not yet too satisfactory.

Just as art is proverbal -for, a child can "draw" and look at art before he can speak. We are all consciously and unconsciously affected by lines, marks, symbols, smear, smudges, shapes, light and shadows and all concrete forms in the arts. According to Herbert Read, art is "mankind's effort to achieve integretion with the forms of the physical universe and the organic rhythm of life". In art we use terms like impressionistic, non-objective, surrealistic, cubist and many more. For the art of the pre-school child we do not have a general vocabulary.

The adult's mind so controls the eye's interpretation of marks on the paper, that the observer can record what he sees only in words that make sense to himself and his followers.

We classify, analyze and interpret children's drawings too heavily in the observers imagination. The adult is unaware of his lack of capacity to observe objectively. The eye is controlled by the brain and records what it sees, only according to mental systems recorded in brain cells, as learned memories. The child's eye and brain are in the process of being trained; that is, of interpreting back and forth from eye to brain, that such and such a mark is square or a "house" and another is a circle or a "ball". We cannot know what the child sees.

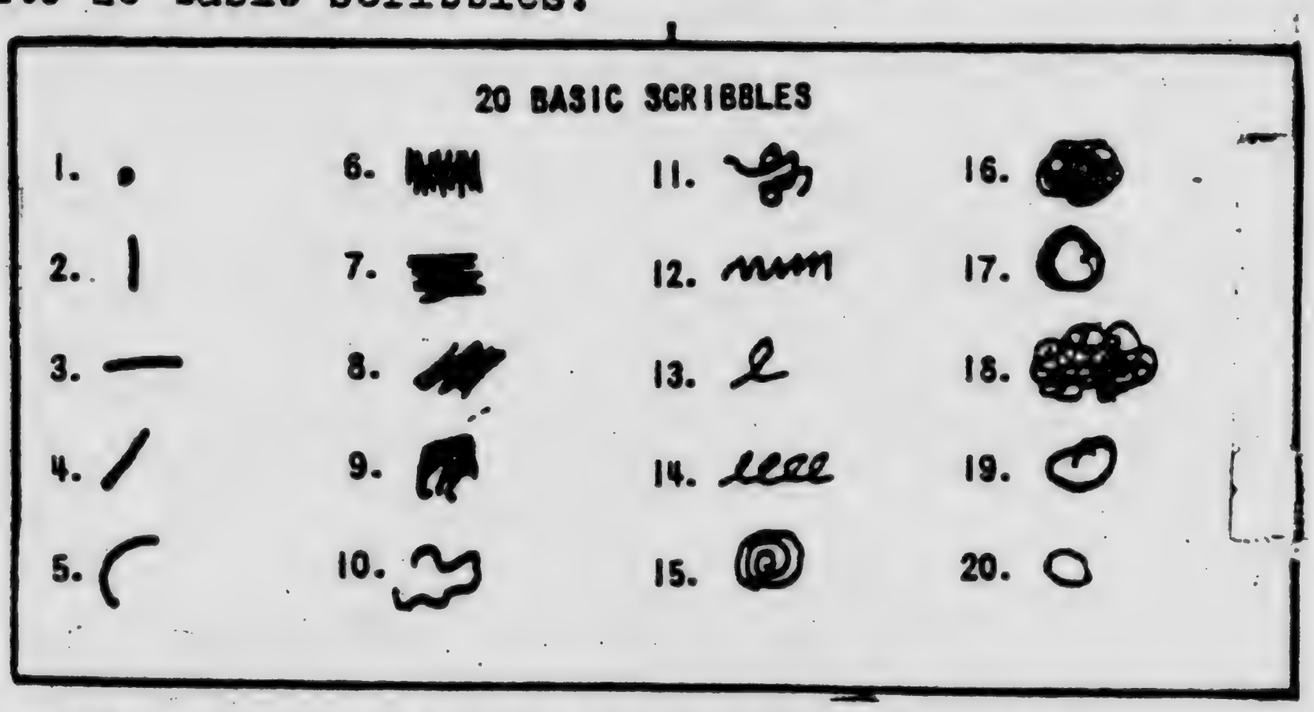
The concept is advanced that the child draws what he knows, not what he sees. Read says, that the child has "no bases in immediate visual experience". The chances are that "the preschool child draws what his eyes have seen many times before on his own scribbled paper. If this is true, then the child's visual experience in relation to his own drawing does influence his further work. The child draws what he sees in his own work, but the structural aspect of scribbling is "lost" to the adult. It is during the two- and three year old work of the child that he acquires most of the basic structural images with which he works from then on, as a child and as an adult. The very young child does not draw reality objects and this is disturbing to adults.

If the great significance of pr-school art is the potential value as a means of better communication between children and adults, then, to understand what these scribblings mean, to read "their works objectively, there must be a method or system for analyzing pre-school scribblings and drawings, and these must be applicable to any and all groups of children".

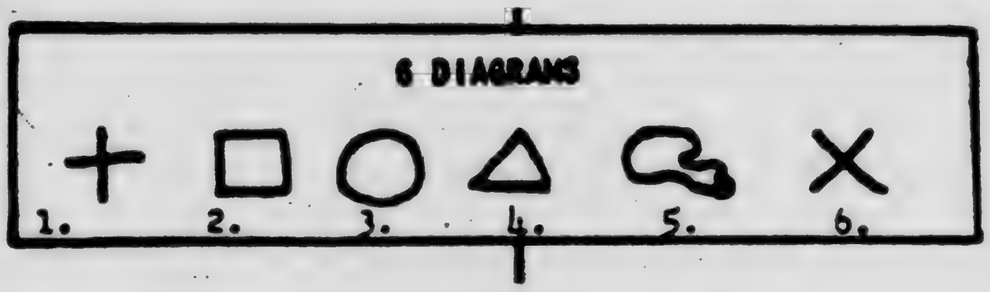
Studies have shown, says Hilde Eng, that children's drawings have taken the same course in their main outline in all countries. To come up with common denominators, some 100,000 pieces of work were studied. These include markings with fingers, crayons or brush as creative expressions. The adult should never treat these as junk. The effect is belittling to the child as well as to his work.

How do we apply this to graphology? We say that our writing is brain writing. If so, when did this learning process first start? We must go back further than when the child first went to school and start to interprete his first scrawls.

Rhoda Kellogg had first sorted out the various scribbles into 20 basic scribbles.



Looking at these 20 basics graphologically we can see at a glance all the elements found in our handwriting. These are the scribblings from two to four and ahalf years. As the powers of coordination improve, the child builds on these 20 basics to form 6 basic diagrams. This is usually achieved by the age of three.

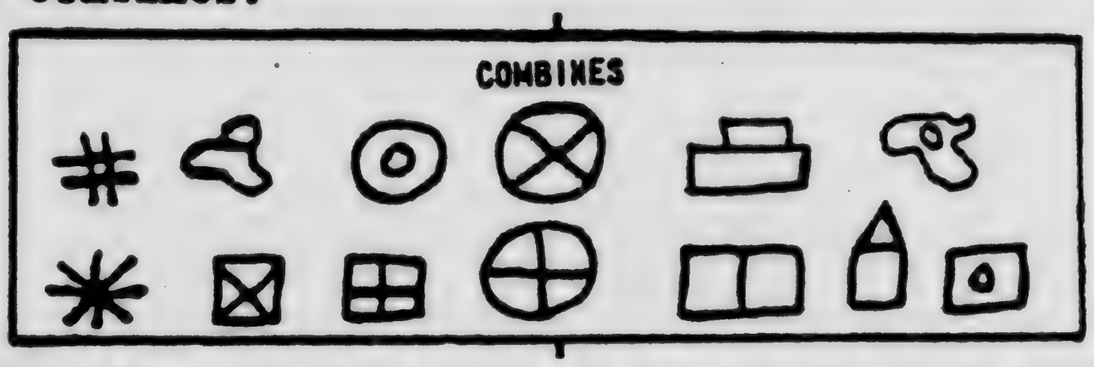


The six diagrams include:

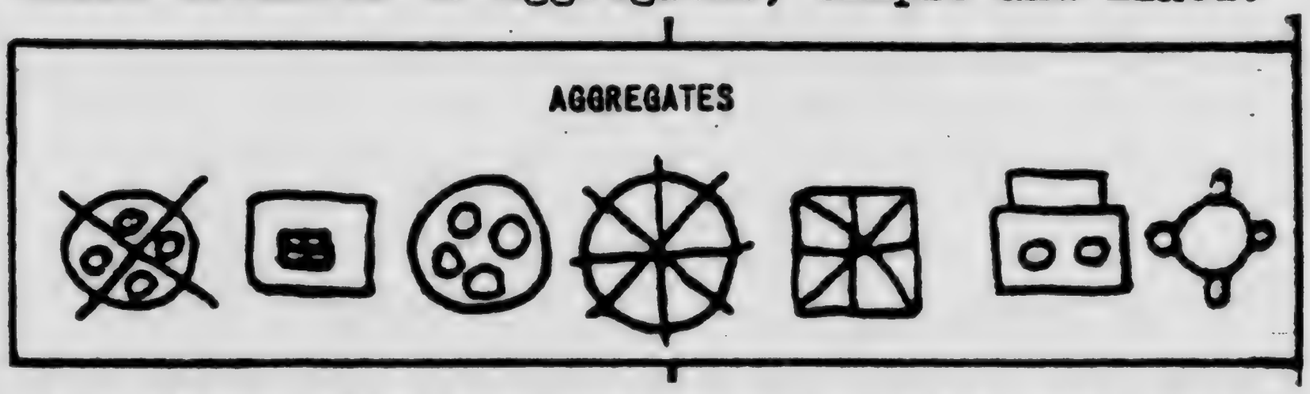
1.) The greec cross (from scribbles 2 & 3)
2.) The square and rectangle (from scribbles 2 & 3)
3.) The circle and oval (from scribble 5)
4.) The triangle (from scribbles 2, 3 & 4)
5.) The odd shape (from scribbles 10 & 11)
6.) The diagonal cross (from scribble 4)

The child goes from the diagrams to include scribbles.

Then to Combines:

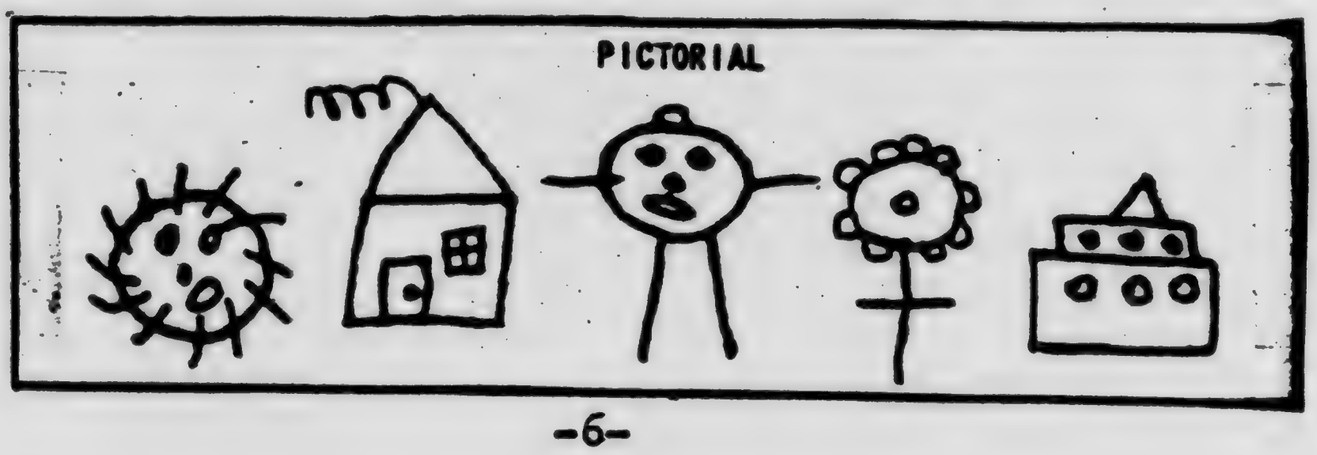


The child advances to Aggregates, simple and mixed.



The mentally retarded child at a much older age has never advanced beyond the simple aggregates. As the child's kinetic ability improves along with various muscles groups and with the increased extend of his attention span, he normally advances to achieve from the basics(20), to diagrams, to combines and aggregates, from which a multitude of shapes can evolve, using the various basics, diagrams and mixed aggregates. This level should be achieved between one and four years.

"Mandalla", means magic circle, which has been devided into either four or eight parts by lines radiating from the center. From this evolves the sun, then the face figure.



From an abstract circle a human face is developed from which legs, feet and arms are added and later the torso is incorporated, also definite details, as hair, teeth and others. Flowers, houses and outward reality seem to take on meaning in the form of boats, cars, airplanes, animals, houses with humans and various mixtures. The author has not made an attempt to associate these designs to the growth and development of the learning process per se. From the view of the graphologist it seems obvious that all the basic elements of our writing are already in the first 20 basics.

It is important for the adult to remember not to interprete what he thinks the child is drawing. Let the child express himself as the images appear to him.

There is a close relationship between scribbles of children from all lands. For the graphologist it might be worthy of consideration to follow these early efforts and see how personality develops and what brings about harmony or disharmony.

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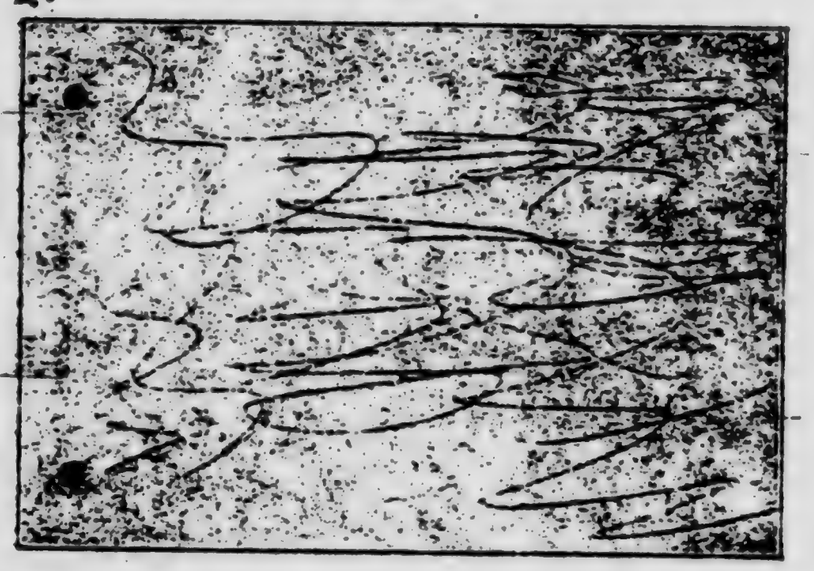
Very often a child, not yet of school age will answer the question: "Can you write?" with yes. After they have been provided with the necessary material they will proceed in producing scribbles. The scribble #1 is from a 4½ year old boy and #2 is from his 5½ year old sister. —

1.

2.



(half of the original size).

Sample #1.
The boy first framed it with a line which is not too straigth due to his lack of writing skill. He then continued by putting in the middle of the writing space a maze of criss-cross lines with great speed. The writing instrument was handled with such pressure that the paper was torn in places. The criss-cross lines are connected by sharp angles. Other writing tests with this child produced similar results. The graphological interpretation is:
His thoughts are concentrated what he wants to do. He divides the space according to a plan. His motion impulse is intensive.

The movement in itself is forceful, rather jerky then gliding. According to the arrangement he is capable of deliberation, he has a sense for the distribution of space and he has a desire for expression. According to the pressure and the speed of movement- emphasis and liveliness. The jerky strokes, always portraying an urgency in moving ahead and the criss-cross lines reveal passionate impulses that seem to have a disturbing effect on his quiet and smooth activities, and in finding his proper place.

Even with such a primitive writing product we have been able to define the developping character sufficiently, so that the padagogue and the psychologist should have it easy to find the proper guiding principles for the upbringing of the boy.

Sample #2.
The girl used the pencil with a light, almost floating and slow movement producing soft lines all over the paper. This writing image seems to express delicacy and unclearness. Through the aimlessly moving strokes we see a lack of planned concentration. The delicacy of the strokes indicates psychic delicacy, sensitiveness and little energy. The slowness and softness of the writing movement indicates indecision and impressionability. The wildly extending strokes indicate imagination.

To summarize: the above indicators create a picture of a delicate child with a lively imagination, a child which is impressionable and open to influences, poorly equipped for the struggle of existance. Only an appropriate training of her willpower would help in this respect.

The boy, however, has a sufficient amount of selfassertion, almost too much of it, possibly constituting a danger to the harmony of living with other people. As far as he is concerned his upbringing must concern itself with the channeling of his willpower into a productive work pattern.

The above mentioned analyses of the two scribbling samples was found extremely accurate by the parents of the children.

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T a b l e s for Children's Graphology.

Zones.

Upper Zone:

The zone of the spirit, the intellect and the mind.

Middle Zone:

Should be seen as the zone between the upper and lower zone, between the mind and the instinct. It is the "personal" zone, the zone of the soul and the zone that shows how the writer feels about himself.

Lower Zone:

With the child also the erotic, materialistic and sexual zone.

In the analysis of children's handwritings the division of all the indicators into three picture groups is essential.

I. PICTURE OF MOVEMENT
II. PICTURE OF FORM
III. PICTURE OF SPACE.

I. Picture of Movement.

The picture of the movement is of greates importance for children's graphology. Unknowingly the child expresses his temperament, his moods and his inner controls. In comparison to the handwriting of grown-ups the handwriting of the child is more dynamic, less inhibited as far as the movement is concerned.

A. Indicators of Movement.

1.) Large -Small.

The absolute height for children's writings is the same as for grown-ups, 3mm for the height of the middle zone letters. The tendency of the child is to write larger in earlier stages of development in line with the fact that control is needed to reduce the size of the writing. We have to distinguish between genuine and artificial height. A proportionate ratio between middle zone height (3mm) and overall length of long-letters (12mm) would indicate a genuine height. Any disproportion either way would have to be regarded as an artificial height and such a writing of a child would not fall into the category of a small or large writing.

Large Writing (more than 12mm longletters, more than 3mm middle zone letters.)

Indications are:
Clumsiness, optimism, childish carelessness.
seeking of contact, extraversion

Large artificial (disproportionate) writing in adolescent age group indicates often-search for their own "thing".

It is important to remember that extreme differences in size can be an indication of difficulties with vision.

Small writing. (long letters 6mm or below)

Indications are:
Reflective type, tendency to keep distance, sense for criticism)
analytical, introversion,
commencing selfcritique, pettiness, inferiority complex.

2.) Speed-Slowness.

It is well to remember that the handwriting of even a very lively child will show signs of slowness as long as the process of achieving a high degree of writing agility is not completed.
signs of speed:
Right slant, slim forms, i-dots to the right
wideness, extended final strokes, increased width of
curvy writing, i-dots comma-like left margin)

Speed.

Indications are:
Liveliness, eagerness, alertness.

Too speedy:

Combined but indistinct forms, neglect of forms and letters, omission of important parts of letters.

Indications are:
Superficiality, haste, impatience, flightiness.

Slowness.

It is often caused by inefficient writing skill and lack of knowledge of the forms. Slowness can also be the result of gripping the writing instrument too tightly.

Indications for slowness:
Lack of drive, slow mentality.

Extreme Slowness. (combined with distinct faulty writing results numerous mistakes, corrections, uncleanliness and double starting impulses.)
Indications are: mental heaviness to mental retardation.

3.) Wide-Narrow.

The width (wideness) is the relation of the height to the distance between downstrokes of the middle zone letters.

Wide Writing:

is mostly a spontaneous expression of the conduct of the child. Often pert children wanting to talk and wanting to answer without knowing the answer write wide. It seems to be established that children with pre-school activities (Kindergarten) have a tendency to write wider than those without such experiences.

Widened writing:
Lack of selfconsciousness, (at ease), readiness for experiences, openness, receptiveness, cheerfulness, sociability, brightness, also: spirit of enterprise, uninhibited, imagination.

Emphasized widening can be an indication for pretentious self-reliance.

Narrowness: (can often be seen in scribbles)

Indications are:

Often upbringing too strict, inhibitions, selfconsciousness	selfcontrol reflectiveness "inside child"	often shy to contact and touch) oversensitivity

4.) Heavy Pressure- Light Pressure.

Heavy pressure.

Heavy pressure in a child's writing often is the result of a tense gripping of the writing instrument. It usually produces an uneven pressure. When it is possible to see the writing efforts of the child the observation can be made if the child holds the pen very far down which also produces uneven pressure and usually is an indication of an attempt to stay with the copy book form which also should be evident in the writing. Only if the pressure is combined with a rhytmic movement can we deduct vitality and willpower.

Displaced pressure,
particularly along the base line is an indication of vanity, distrust, early developed sensuousness (particularly in the age of puberty).

Distinct spotty pressure (or swellstrokes)
in the puberty indicate inner disturbances due to secretional changes.

Light pressure
Indicates:
Agility, high sensitivity, unsteadiness.
delicacy of feeling, indecision,

No pressure
Indicates:
General weak vitality, lack of energy, oversensitivity.
In combination with falling word endings or descending lines or both- could be a warning signal for an inability to cope with reality.

5.) Connectedness-Disconnectedness.

Connectedness.
The degree of connectedness indicates the train of thoughts. To the normal child the connection of a few letters is no problem. Even in the handwriting of a child it can be observed that the capital letter stands seperated from the rest of the word. This should not be regarded as a form of disconnection, only if the disconneetions also occur frequently in the middle of the words. Just as with the grown-ups the good connectedness means an ability of flowing oral expression. With the increase of the writing agility the child finds original letter combinations.

Disconnectedness.

Complete disconnectedness does not occur in the handwriting of a normal child. However, large spaces between words are indicative of an unwillingness for contact with others. Inability to connect or constant seperate connective strokes must be regarded as a sign for low intelligence and poor memory. Strong disconnectedness in the writing of teenagers often indicates an unwillingness for logical thinking, a lack of understanding of mathematical principles-but often artistic tendencies.

6.) Pastosity-Sharpness.

Pastosity

is something to be expected in the writing of a child. It

indicates a natural way of talking to others and readiness for perception. Heavy pastosity bordering on smeariness is an indicator for body malfunctions. Constantly increasing pastosity can be an indicator for the beginning of a sickness.

Sharpness

is rare in children's writings. In the writings of youth it indicates a preference for reasoning, selfdiscipline and ability for abstract thinking but also sense for cleanliness and order. If combined with lack of pressure: delicacy of feeling.

The Stroke in itself must be examined very carefully. The type of stroke does not undergo changes. It remains the same from the pre-school scribble to the old age.

B. PICTURE OF FORM.

The picture of form can only manifest itself after the mechanical difficulties have been overcome and the writing act has become more or less automatic. Only then can we expect to find what a child is suited for or where his talents are. It is quite natural for one child to establish his original form earlier than another. The writing agility is not the only criteria. The progress of emotional development is another.

1.) The Connections,

Garland.

A true garland will not appear in a childs writing before the child acquires an individual style of his own. The type of movement the writing of a garland requires is very basic to the child. Tests have shown that 85% of the children prefer the garland movement over the arcade movement.

Arcade.

The basic movement of the arcade is more or less away from the "you" particularly when you look at the end of it. This kind of attitude in a child is contrary to the basic goals in the upbringing of a child. If an arcade appears in an early age it can be assumed that the child feels a pressure from his immediate surroundings. Many of these cases will show other signs of "closed up" tendencies or even signs of lying.

Angles

in the writing of children usually indicate a refusal or inability to adapt himself. A child of such a description usually needs a "stronger hand". Softness will be "used" and most likely laughed at.
Emphasized angles where curves are expected are an indication of stubbornness.

Thread.

Thread is not rare in children's writings. Generally, it is the acceptance of the wishes of the grown-ups that will be the indication there. A very distinct thread connection over a number of years should be regarded as a warning signal for things to come. In the handwriting of teenagers the thread often indicates increased activities and a strong desire for things to happen. Also the willingness "to take things in" without proper consideration of the possible consequences

2.) Fullness-Meagerness.

Fullness.

Fullness can often be observed in bulgy loops. These indicate a need for communication and expression. Combined with slowness it should be regarded as a sign of playful procrastination. A sample showing fullness in the middle zone indicates a child with reserve of strength, usually the efforts do not have to be great to achieve results. The overemphasis of the ego will be seen in the fullness of the middle zone. Upper zone fullness should indicate a capacity for illusions and phantasies. Fullness in the lower loops would show the strong connection the child has to the past, also phantasy about it.

Meagerness

as seen in the loops and narrowness of the curves would be an indication for emotional inhibitions, fear, shyness, self-consciousness, and a child that is difficult to reach. Meagerness in the writings of teenagers can indicate clear, abstract and critical thinking.

3.) Embellishments-Simplifications

Embellishments

will often show up in the initial-or endstroke. Completely

embellished letters are often due to efforts of a group of youngsters in one class wanting to attract attention. This seems to be the case more often with girls than with boys. In such a case it can be deducted that a need to be admired is already present. Vanity plays a part here also. The scrutiny of such forms is highly necessary to determine the degree of originality and genuinness of form. The higher the degree of originality the higher will be the ability to express in some form of the arts. If you should find a sample where the capitals are playfully embellished while the middle zone letters are neglected- this should be an indication for you that the child has difficulty in concentrating.

Simplifications

as we see in the writings of grown-ups are not expected to appear in a child's writing until the child has reached an agility so that the writing becomes "automatic". Such simplifications indicate sense for the essential, sense for efficiency, intellectualism, also good taste and sense for style. The neglect of fors exists in children's writing also and can mostly be found in the writing of teenagers. The indications then are: carelessness, superficiality, love for comfort, impatience and unreliability. There are such cases where depressive tendencies and fatigue can be deducted.

C. THE PICTURE OF SPACE.

1.) Regularity-Irregularity.

Regularity

is an achievement which also depends largely on the writing skill. Once that writing skill is established the child's character and attitude will determine the degree of regularity. The regularity achieved through extreme care and slowness should not find you in interpreting the regularity at all. A child with good writing agility and regularity in his writing has learned to fulfill his obligations. It does not occur too often that children get to rigid regularity. If they do it usually is an indicationthat they do not want to reveal themselves or that they even want to disguise their feelings.

Irregularity.

It is again necessary to determine the degree of writing agility before judging the irregularity as a character trait.

Generally irregularity is an indication that the child is easily distracted and easily influenced. There are extreme cases where the child disregards every rule of regularity and so shows that there are emotional difficulties often due to outside changes or due to a resistance to the values of the educator.

2.) Slant.

It has been observed that the tendency toward a more upright writing exists even without the consideration that many of the schoolsystems are advocates of a more upright slant. The change of slant results from the development and the relationship of the child to the outside world. A natural upright position allows the judgement of an even tempered child, in combination with slow speed even phlegmatic and with lack of initiative. A sudden change to upright or even left slant often is a sign of insecurity or inhibition. The child is not able to act naturally but rather out of compulsion. Upright and left slant often appears in the writings of teenagers, more in girls than in boys, indicating often a desire for being "different", more sophisticated or stylish.

Right slant

should be regarded as the "normal" slant for a child. This is the child that is open and often says things that are even embarassing to the grown-ups. With the oncoming of feelings the child is unaccustomed to the slant can undergo changes. And an increase of the slant toward the end of the words would be an indication of a temperamental child that wants to have selfcontrol but needs to "let go" once in a while.

3.) Right trend-Left trend.

Right Trend

Right trend and left trend are not as strong indicators here as in the writings of grown-ups. It is also to be considered that lefthandedness has a definite tendency to produce left trend. Generally the indications are the same for children as for grown-ups.

4.) Emphasis on Upper -Lower length.

Upper length emphasis

Indicates: agility, receptiveness, sensitivity, active mind.

Lower Length emphasis

Indicates:
Sense for practical things, ability to adjust to the demands of every day school life.

It is also part of the picture of space to look at the distance between words.
Large spaces between words can indicate a sense for clarity, sense for reality in a very positive writing. In a more negative writing it would be an indication of laborious thinking and inhibition of expressions.

Small spaces between words would indicate in a positive writing quick comprehension, ability to concentrate on his work, in negative handwritings-strong dependency.

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I give grateful thanks to Ruth B. Gishler for her assistance in the research for this lecture.

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RHYTHM, GROUNDRHYTHM AND BEYOND

by

FELIX KLEIN

A Lecture Delivered at the Fifth Annual Convention
of the American Association of Handwriting Analysts

WHAT IS RHYTHM

Defining rhythm becomes easier when we understand what is meant by regularity in handwriting. Once regularity has been defined, we will point out the difference between regularity and rhythm.

For judging regularity we do not insist on the exact repetition of the forms or letters - we are simply concerned with four criteria of the downstrokes of the handwriting. These are:

1. Height of the middle zone downstrokes.
2. Distance between the middle zone downstrokes.
3. Direction (angle with the base line) of middle zone downstrokes.
4. Direction of the downstrokes of the long letters.

Now you can see that in regularity we expect a "monotonizing" of the handwriting. Regularity has a tendency to reduce originality of forms. Good regularity and legibility are not always companions. Regularity can be compared to the German word "takt" or in the English translation "beat" which comes from the Latin. The word rhythm comes from the Greek and it means to flow.

Klages, the well-known German graphologist makes a very clear distinction between beat and rhythm. Beat is the recurrence of the same criteria in the same interval. Rhythm is the recurrence of similar criteria in similar intervals.

Here is an interesting example. It is well known how easy it is to learn the exercises necessary to be able to swim. Every beginner finds out pretty soon that to do the motions does not necessarily mean that one can swim. Why should that be? Possibly because the change from a regular motion to a rhythmic one must occur. If this is correct, the observation is important that after the rhythmic motion has succeeded, a conscious control of the motion is unwanted. In fact, the thinking process is disturbing to the rhythm. And this is not only true for swimming. Going down a flight of steps quickly can be done best by not willfully thinking about it, but permitting the legs to do the work without the conscious mind taking part. The reactions become "unnatural" to the same extent as we insist on observing ourselves, or in other words, to the same extent as we let the action become conscious.

Regularity can be measured, rhythm must be felt. Anyone who is not completely uncontrolled can produce a handwriting with regularity. It may be necessary to do it slowly and with a strong effort, but it can be done. But no one can produce a rhythmic writing artificially no matter how much effort he might exert.

Disturbed rhythm can be very serious, providing we are dealing with the writing of a mature person, a person with sufficient writing skill.

If the willpower is the character quality that cannot produce rhythm, or rather is disturbing to rhythm, it means that handwritings showing any of the three major indicators of willpower, namely regularity, angular connections, or pressure, are unlikely to produce rhythm. If, for instance, rhythm appears in a writing with strong pressure, the manifestation of rhythm becomes more significant for this particular person.

If we have just said that a rhythmic writing is unlikely to show a strong regularity we are also saying that the quality of irregularity may be the first and simplest prerequisite for a rhythmic writing. It is important, however, that the manifestation of irregularity should not be disturbing to the eye. These irregularities should rather serve to enliven and enrich the writing picture. It is therefore necessary to watch if the changes in middle zone height, the changes of the slant and the changes of middle zone width are part of a rhythmic pattern, or simply without rhyme or reason, breaking up the handwriting.

Now that we have a fair idea about what rhythm really is, it becomes easy to answer the following question. Is the tick-tock of an alarm clock a rhythmic motion. Yes or no? From my explanation about beat and rhythm there is no question that it is beat, and too exact and mechanical to be rhythm. The same is true for a body of soldiers marching in step. I am using this example particularly to show you that the motion of human beings can be too mechanical also to be considered rhythmic. Many of you may have heard that enough soldiers marching in step across a bridge can cause the bridge to break up. Does this have anything to do with rhythm? It surely does. A bridge has a natural rhythmic vibration of its own. This vibration increases through the vibration caused by the marching soldiers. The intensity of the vibration becomes too much of a stress to the bridge and it breaks apart.

Many functions of our own body are rhythmic. First, the breathing comes to mind. But also the heartbeat. And don't let the word "beat" mislead you here. When a person sings the vibrations are really rhythmic patterns. Actually even the viewing of colors has to do with rhythmic light waves of different lengths. The flight of a bird is rhythmic. The flight of an airplane is not rhythmic because, hopefully, there is too much mechanical control. The orbit of a spaceship, however, is rhythmic. This could go on and on. Actually, we are more interested in identifying rhythm in handwriting, although all these other examples must have served to broaden our understanding of the magnitude of rhythm.

When I started to teach I found that the identification of rhythm in a handwriting was almost always the greatest source of difficulty. And isn't it understandable. One is supposed to look at the writing and find something that cannot be seen. None of the available methods in both the English and German graphological literature were of great help. Max Hellmut came closest to finding a teaching method with his textbook written in the form of letters. Also the study of the chapter on rhythm in Mueller-Enskat's GRAPHOLOGISCHE DIAGNOSTIK can give a most enlightening picture of rhythm, although their most difficult language makes the

book impractical for teaching. There was, therefore, an absolute need to devise a method that would have a chance of good accuracy, and a chance to be understood by everyone. It was also important to make a clear separation of all the factors contributing to the final judgement of rhythm. For the sake of simplicity the evaluation system of Klages was used. The scale of Klages has a range of 5, whereby number 1 is the highest possible qualification while number 5 is the poorest. I must emphasize, however, that even the poorest of rhythm does not necessarily mean that there is a negative implication as far as the character of the writer is concerned.

Here is my four step method to determine the rhythm of a handwriting.

1. Examination of the Writing Impulses

   What is a writing impulse? Each time we put the writing instrument onto the writing surface a writing impulse begins. The end of the writing impulse occurs when we lift the writing instrument off the writing surface. The length of the writing impulses varies a great deal and this is not a factor in determining rhythm. An "I" dot is a complete writing impulse. A very long word can be written without the removal of the writing instrument. The period of time spent above the writing surface between writing impulses is called impulse pause, or simply pause. The airstrokes so well defined and described by Frank Victor occur in this period of time. The discharge of impulses can be harmonious or disharmonious. To be judged harmonious, the writing impulses do not have to come in an even similar set of intervals. If we follow the writing path of a handwriting, the interchange of writing impulses and pauses should produce a wavy rather than a jerky motion.

   To determine this it may be of help to make a graphic test. Take a transparent sheet of paper or clear plastic and put it over the handwriting in question. Use a marking pen and connect the beginning with the end of each individual writing impulse with a straight line. After completing this process for the whole writing sample, remove the transparent paper or plastic sheet and you will have a surprisingly intricate pattern which can be harmonious to varying degrees. The interpretation of the graphic pattern reminds us of the electrocardiogram, although it is not nearly as complicated. The straight lines forming the pattern should in some way comprise a system that can be called harmonious. As there are no two handwritings alike, no two handwriting impulse records could be alike even if the identical text was used.

   The test on writing impulses is only one of four observations to be made for the determination of rhythm. It also determines only one-quarter or 25% of the rhythmic value of the handwriting. It is therefore conceivable that a person's handwriting producing the poorest graphic record of the writing impulses can still have a good overall evaluation for rhythm.

2. The Distribution of Space

   It is well known that the treatment of space is important for the graphologist. How well we use space, how well we distribute the writing over the available space is also important for the determination of rhythm.

It is disturbing to rhythm if the distribution of space is disharmonious or uneven. The following should be taken into consideration.

- Harmony of margins within themselves
  We do not expect an equal margin on the left and on the right side, in fact this would be highly unusual. But we do expect the margins to show some kind of proportion.
- Harmony of spaces between lines
  Very large spaces between lines and very small ones also do not increase the rhythmic picture. It goes without saying that the size of the writing must be taken into consideration when judging the space between lines.
- Harmony of space between words and letters
- Harmony within all spaces
  Disharmony of space should catch the eye

3. Examination of Rhythm in the Forms (Letters)

The letters themselves can reveal a rhythmic, or nonrhythmic form. Long upper or lower loops by comparison to the rest of the writing are disturbing to the rhythm of form. Capitals should be proportionate in size to the rest of the writing. Harmony of form is not hard to see.

4. Searching for Extremes in the Handwriting

The following extremes in handwriting are disturbing to the rhythm.

- Irregular pressure
- Predominance of one zone over another
- Extreme irregularity, that does not permit any pattern at all
- Extreme differences in size
  The signature is important here also. Many times we find that particularly the signature allows us to conclude the harmony of size.
- Extreme differences in the slant
  Any extreme in the handwriting speaks against rhythm
- Extreme regularity

Klages used rhythm as the basis for finding the intelligence of the writer. He called that test "Formniveau" or in the English translation, "form level" or "style evaluation". The five points determining the style evaluation and intelligence of the writer are:

- Rhythm
- Symmetry
- Creativeness
- Legibility
- Speed

* * * * * * * * *

GROUNDRHYTHM

In her first work, Rhoda Wieser discovered that the increased lack of elasticity that could be seen even in a single stroke indicated a more severe form of criminality when she examined the handwriting of known criminals. In comparison, the extreme lack of elasticity was found only in a few borderline cases of non-criminal writings. The elasticity and the lack of elasticity do not depend on form, on writing skill, on level of education, etc. The classification of elasticity by itself would be worthless without creating two other polaric observations to either side of elasticity or better, a maximum of elasticity or a maximum of groundrhythm. Partly, the meaning of the expression elasticity must include a never-ending ability for growth in an original pattern.

To understand elasticity within the writing motion it is helpful to sketch a picture. The activated motion of a pendulum through its momentum is both to the left and to the right. The swinging towards the extreme right or left creates a situation whereby the force giving center loses its sphere of influence. There is an imaginary locking device near the extreme left and right. Once the pendulum moves beyond the locking device it is incapable of returning to the center position.

It now becomes obvious that the expression of elasticity becomes worthless without the added dynamic quality, without the possibility of the swinging of the pendulum to either side. Therefore, it is never possible to say from a handwriting that it has perfect elasticity or perfect groundrhythm. The original idea of the elasticity with a polaric pendulum-like dynamic motion towards left (soft elastic) or right (tight elastic) came, according to Dr. Rhoda Wieser, from Margaret Hartge who passed away too soon to realize the full implication of her findings.

No single sign and no combination of signs of the orthodox graphologist can come up with the indicators for elasticity. The method coming closest is Klages' form level.

The stroke is the basis for the whole handwriting. The combination of strokes and their correlations to each other represent the "writing picture" or the writing character or the content of the writing image or the form level. On the other hand, Klages wrote that the "Gestalt" to be found in the complete handwriting must be contained in a single stroke. It becomes important to mention right here that a minimum of parts of letters are necessary to determine groundrhythm. In many cases this is not sufficient. It is necessary to see the trace of the movement, the graduation of the motion, and to find this more writing sample may be necessary in many cases.

The trace of the motion can be seen in the middle zone although not exclusively. This motion release can again be compared to the swinging pendulum. But in order for the pendulum to find its way from one position into the other a medium of dynamic "still" elastic motion must be maintained. Both the motion or rhythm that is too slack or too tense are counterdynamic and will not permit our pendulum to move freely. It is difficult for Rhoda Wieser to determine why she chose the word groundrhythm. The expression appears in Klages' books although he does not specify a particular meaning. The trace of motion through the handwriting must show some form of elasticity to be regarded as rhythmical.

It is quite obvious from what I have said up to now that the elasticity in a handwriting has a lot to do with its groundrhythm. The elasticity of the motion becomes the scale for the groundrhythm, but only when the tendency of the swinging of the pendulum between soft and tight blends with the general motional release. Each minute locomotive impulse must be a part of the correlation between soft and tight. The strength of the motional elasticity influences the homogeneity of the forms, the honogeneity of the kinetic character and the homogeneity of the treatment of the space. As far as the groundrhythm is concerned, everything depends on the correlation of the swinging of the pendulum between soft and tight on one hand, and the equivalent blending with all other writing criteria on the other hand. The less of the blending process can be detected the more we can speak of weakness of the groundrhythm. It can now be stated that a disturbed rhythm is not the same as a weak groundrhythm. In fact it is incorrect to speak of disturbed groundrhythm.

The interpretation of the groundrhythm does not result from some indicators in the handwriting or from some preferred psychological aspects. It does depend on the abovementioned criteria plus a disposition or indisposition of criminal tendencies and also via the utilization of these correlations according to the expressive scientific theory of the "Gestalt", or as Klages said, the personal "guide image". The groundrhythm does not only have an importance for the handwriting of criminals and their limitations with regards to non-criminals. It also can be revealing with appropriate differentiated application in finding tendencies of flexibility or hardening, or the absence of both.

According to the main diagram it is obvious that there is a direct correlation between the strength and weakness of groundrhythm on the one hand and the criminal and non-criminal disposition on the other. The higher the groundrhythm, the smaller the chance for criminal tendencies. The weaker the groundrhythm the higher is the chance for criminal tendencies.

Now it becomes important to determine what we understand to be a criminal disposition. A criminal disposition exists in the open or latent readiness of a person, capable of responsibility, to cause socially unacceptable impairment of interests of others. It is important to mention here that certain qualities of the character make it more likely to give in to egoistic tendencies such as lack of resistance and irresoluteness. Those two are usually present when the fulfillment of personal desires results in the impairment of interests of others. Another important quality in connection with criminal tendencies is the ability to lie. All these characteristics increase the readiness to disregard the socially accepted limits. There are many combinations of character traits that can perceivably increase criminal tendencies. It is impossible to even come near finding them all because they can change with each case of a criminal personality. These combinations determine the direction of the criminal tendencies.

Coming back to what Klages has called the "guiding image" it seems to have a definite relationship to Rhoda Wieser's idea about the criminal tendencies. This guiding image reminds us of the various character types created by such psychologists as Jung, Spranger or Adler. The guiding image is not really a type. The variety of images is too great to list them all. Klages said; "The guiding image will

prevail whenever the latitude of expression in the particular field (of the guiding image) is great." The guiding image can change. It can also be compared to our changing values. What one considers important today may not be so important tomorrow. I use the guiding image idea when I set up an analysis. Once you have the guiding image of a person the rest is easily built around it. The equivalent of Klages' guiding image is Rhoda Wieser's groundrhythm, that ability to "swing" from soft to tight, the ability not to swing too hard and all this consciously or subconsciously. Groundrhythm is not designed to give an answer to every question a graphologist may have.

When Klages speaks about reducing of "soul qualities" or "soul substance" he is almost prophetic in his writings, and his prophecy is not a good one. Many psychologists have similar ideas. Rhoda Wieser expresses the same idea in a different form. The "soul substance" of Klages becomes the reducing of the I and the increasing of love and not love for one's self but AGAPE love.

It becomes obvious that the rhythm, providing we remain with the same definition, must be very much different depending on the stage of development and disregarding the age of the writer. In Rhoda Wieser's eyes this height of development depends on our ability to disassociate ourselves from our own selfishness. This will open now horizons for each and every one and these fortunate ones will then perceive what they could not see before. The starting point and the road are different for each person. It is quite clear now that the rhythm of a person in the early stages of development is different from the rhythm of people in later stages of their development. We can call the first one "still-rhythm" and the second one "again-rhythm". The still-rhythm is difficult to see in the handwriting and if at all it can be found in the maze of conflicts of personality indirectly, not directly. The again-rhythm is a more or less rhythmic flow of the handwriting where ethical motives can be detected as well. Wherever there should be "again-rhythm" it represents an actual value.

Although the starting point for the development of groundrhythm was a criminal psychological one, it became a general psychological phenomenon. The criminal part of it remained as the point of origin but it became more and more a fringe area. In order to realize the full value of groundrhythm it is necessary to acknowledge three statements in order to be able to judge as Rhoda Wieser did.

1. To acknowledge that it is more important to learn to outgrow selfish tendencies rather than to increase them or to remain status quo.

2. A human being, observant in the general sense of the word can, if he wishes, take a judging view of his own doings, his own omissions, his own desires, his own thoughts, his own feelings, etc. as though he were confronted with another person. The accuracy and the ability to remain objective is different in every case. Many, many psychological aspects have a hand in this process. Therapeutic psychology fully recognizes this. The use of this fact seems to be highly successful. The statement that the possibility of self judgement exists cannot be denied.

3. It is almost impossible to be objective in all aspects of human relations. This becomes even more difficult when we avoid the establishment of definite values of personality. The fact remains that no description of a character exists without a label of value.

There is no word in any of the major languages to signify the type of love that, beyond any personal relationship, can give and not lose the identity. Only Greek has two separate words; one is "eros" and the other is "agape". The meaning of the two words is so different that one could never exchange one word for the other. The word agape was used by theologians, but Rhoda Wieser did not use this word in connection with any religion at all.

Now the question arises whether it is possible to use agape as a scale of value, as a measure for all other measures. Rhoda Wieser says, yes. Here she gives a fitting example, a comparison well worth mentioning. There is only one sun in the heavens providing light and heat to us humans. The same sun, the same light, the same heat and the variety of living patterns is enormous. There is, within the sphere of the human mind and the human soul only one sun. A sun which makes it possible for man to shine from within. This sun also provides light and warmth when he should be his own guide in the human pattern of growth. This sun represents a love directed to the "you" and all the others, to want for others and to share the feelings of others. This sun earns the name of agape, or the desire for the agape.

It all started with the description of the handwriting of criminals. It was shown that there was a definite relationship between the severity of the crime and the decreasing of the groundrhythm. Increasing lack of elasticity in the stroke formation gave us this negative picture. Now we are ready to show the positive side of groundrhythm, that thinking and wishing for love that we have called agape. Some people may say; how can you build something positive on a psychological theory that starts with a violent criminal? This would be justified, providing agape would be a simple character trait. But it is not. Nobody is born with agape. It is a development, a maturing process. Agape changes the values from one human being to another even in a violent criminal. Where is the starting point? It is a step-by-step process and each and every one starts on a different step. Relatively speaking this is true for the upright citizen as it is for the criminal. The first step for the one who never thinks about anything getting him in conflict with the law will be in seemingly unimportant things of everyday life. To name a few; attitudes at the table, entering the home, in the subway, driving a car, on the job, being with friends, being open with people, being understanding and last but not least, increased consciousness. In a way all these possible changes are the same as if a thief would try not to steal or the attempt of a drinker to give up drinking. It is understandable that the upright citizen may feel insulted when compared in this way with a criminal. It may occur to you that we are not responsible for being born without criminal tendencies.

Now we can ask a different question. Can we use this scale of agape on teenagers or do we have to limit this valuable tool to grownups? It is important to know that groundrhythm can only be seen from the age of approximately 14 years on. There are variations in the age depending on the maturity of the child and other factors, but it cannot be much before that time for two good reasons. The completion of the coordination of the muscles responsible for the writing act is usually not before this age. Also, the young ones only start to feel as real individuals within their surroundings at this time. There are steps in front of each youngster. One wants to go up, the other does not. There are such differences.

Only slowly the individuality finds its relationship to their own capabilities and to their own surroundings. But we should not underestimate the powers of the mind and the soul in the growing youngster. The avoidance of the "locking device" at the endpoles of the pendulum is already in him. He already has the power to remain in the middle. This means that the growing process must be taken very seriously. The serious youngster wants to be taken seriously. You cannot ask if agape can only be found in a mature person. The word maturing indicates in itself that there is never an end to it. There is no question that there are many mature youngsters and many immature grown-ups. So the growing process of agape applies to the young ones as well. A well known biologist Adolf Partmann in the periodical "Universitas" (January 1962, Stuttgart) wrote, "May the young people who choose the middle road for their pattern of growth, and the ones who teach them, never lose sight of the intricate mosaic pattern called the deeds of our lives; I mean the great gift of knowing love." Isn't agape knowing love?

When we talk about performance in connection with the agape we must differentiate between the performance for a third party and the performance for one's self. The performance for a third party starting from the unskilled laborer, to the highest government official, needs the swinging of the pendulum to the middle to some extent. Only then is there an assurance of some form of loyalty and reliability. It is different with people that are self employed. A man who understands his trade and who will keep his promises fairly well will be called back again even if it may be possible to get someone else for a little less money. It becomes very much more complicated to evaluate the performance of say, a doctor or an artist in connection with agape. Even when we talk about a tradesman, the talent for his particular field may get into the foreground. This is even more important with the liberal professions. There are many practicing and (what is more important) productive artists who do not show a strong groundrhythm in their handwriting. Their work does not depend on the importance of groundrhythm. Many times an artist produces as a result of his own suffering.

Groundrhythm does not replace graphology. We can use groundrhythm with any method at our command. The stroke in itself can reveal the groundrhythm. To learn to see the stroke will help greatly in analyzing the handwritings of persons with little education. It will also help distinguish between routine movement and genuine elasticity.

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DIRECTIONAL PRESSURE

Now we have learned that much of the judgement of groundrhythm depends on the elasticity of the stroke. We also have learned that on the one extreme side of the pendulum we find rigidity and on the other end slackness. It follows that the group of people belonging to the left side of the pendulum will react differently than the group on the right side, even though the circumstances are exactly the same. This simple deduction was the starting point for developing something entirely new, something beyond groundrhythm. The original observation leading to my discovery was made in the concentration camps Dachau and Buchenwald.

It was interesting to observe that the people with strong rigidity had the least chance for survival. One had to be very flexible to adjust quickly to the ever-changing situations. It is therefore not surprising that the vast majority of the surviving inmates in concentration camp were flexible. The ones without strong flexibility simply did not survive.

Many times on Sunday, after completing my chores I would go around and ask for samples of handwriting. I observed that nearly all inmates showed a change from a supposedly straight downstroke to a curved one. The strange part was that, for instance, in the small letter "f" the downstroke always curved to the left. One day I had the idea that this might have something to do with the fact that the writers were all in concentration camp. I then remembered Pulver's theory about the different directions and their symbolic values as described in my translation and condensation of his standard work Symbolism in Handwriting. According to Dr. Max Pulver's teaching, the right side is the future. Any pressure coming from the right would have the effect of curving a straight downstroke towards the left. Here we are dealing with the pressure eminating from the symbolic right and changing the direction.

I called this phenomenon DIRECTIONAL PRESSURE. This is not the type of pressure we are accustomed to discussing. It is an invisible pressure coming out of one of the four symbolic directions of the writing field, a pressure always of a negative nature and always having the effect of changing a straight line into a curved one. Not every person will react to this kind of pressure the same way. As I mentioned in the beginning, a person lacking flexibility will be less likely to show directional pressure. This method of interpretation of directional pressure was developed more than 30 years ago and tested on about 1,000 samples with surprising results. Ten years ago I adopted this method into my curriculum and it is being used widely by my pupils. The article on directional pressure was published in German in the Graphologische Schriftenreihe, June 1967. This organization was the first one to publish it in the English version. And now, I will show you how it can help you.

We have said that a pressure from the right (⟵) can change any straight downstroke into a curved one towards the left. (l-ℓ, f-ℓ). This is called right pressure or pressure from the right, or right directional pressure. The indications for right directional pressure are:

- Fear or anxiety of the future
- Possibility of difficulty with or from the father
- Possibility of fear of our fellow man.

Left directional pressure - Comes out of the symbolic field of the past. The small letter "f" will curve towards the right. (l-$)$, f $\S$). The indications for left directional pressure are:

- Fear of the past due to unresolved events, possibly influence future decisions
- Maternal pressure

Upper directional pressure - Pressure from above changes a straight horizontal line into a curved one towards the direction down. The most likely letter to be affected is the "t" and particularly the "t" stroke. (t-$\curlyvee$). The interpretation for upper directional pressure is:

- Influence from the intellectual field
- Influence from beliefs
- Pressure from people who are considered our superior in intelligence
- An avoidance of such people may also be indicated

Lower directional pressure - Pressure from below will change a straight horizontal line into a curved one towards up. Again, the "t" stroke is the most likely to be affected (t - t). The indications for the lower directional pressure are:

- Influence from the body
- Influence from the financial field
- Influence from the sexual zone
- Pressure from people of lower intelligence
- Pressure of everyday life

An important limitation would be when a strong garland writing would show also directional pressure from above. The probability exists that the pressure from above is simply a continuation of the garland motion. The possibility of a compulsive personality must be taken into consideration.

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T H E O R I E S

IN HANDWRITING ANALYSIS

of

Roda Wieser

Basic Rhythm

by Felix Klein

The Theories in Graphology of Roda Wieser by Felix Klein

Rhythm. We are used to define rhythm as:

* Rhythm produces similar results in similar intervals.

This gives a good idea what is understood by rhythm. It indicates that it is necessary to differentiate between all exact occurances (as in all mechanical things: tick of an alarm clock) the pseudo-mechanical (marching soldiers) on the one hand and the natural occurances (body functions, movement of the sea, flight of a bird) on the other hand.

Beat. Beat indicates something mechanical, something too accurate to call it rhythm. Our language recognizes this differentiation. We say the beat of a watch and not the rhythm of a watch.

Rhythm in Handwriting.

As rhythm cannot be seen but must be felt four basic steps must be taken to determine rhythm in handwriting.

Part One - This is the evaluation of the writing impulses. What is a writing impulse? When you start to write, you put the writing instrument to the paper to leave a trace. This is the beginning of a writing impulse. The next time you lift the pen off the surface of the paper marks the end of this particular writing impulse. You then put the pen to the paper and the next writing impulse starts. This goes on until you have finished writing. The time that is spent between writing impulses is called impulse pause, or simply pause. The motions made during the impulse pauses are called air strokes. Many times these air strokes can only be seen by observing a writer while in the act of writing. The air strokes are also a manifestation of the character, just as the handwriting is. For all practical purposes we have many indicators in the handwriting to tell us what we would also see in the air strokes. Although it is not possible that the writing impulses can come in even similar intervals, it is possible for them to occur in a rhythmic interchange.

We would then be inclined to call the exchange of the writing impulses and pauses as either harmonious or inharmonious. Suppose you find a handwriting which shows inharmonious occurances of writing impulses. You should not automatically determine this to be a negative indication. Both the rhythmic and arhythmic interchange of impulses are individualistic expressions of the personality of the writer. Our next question must be: How do we determine the harmony of the writing impulses? There is a simple graphic test you should try on a sample of a handwriting.

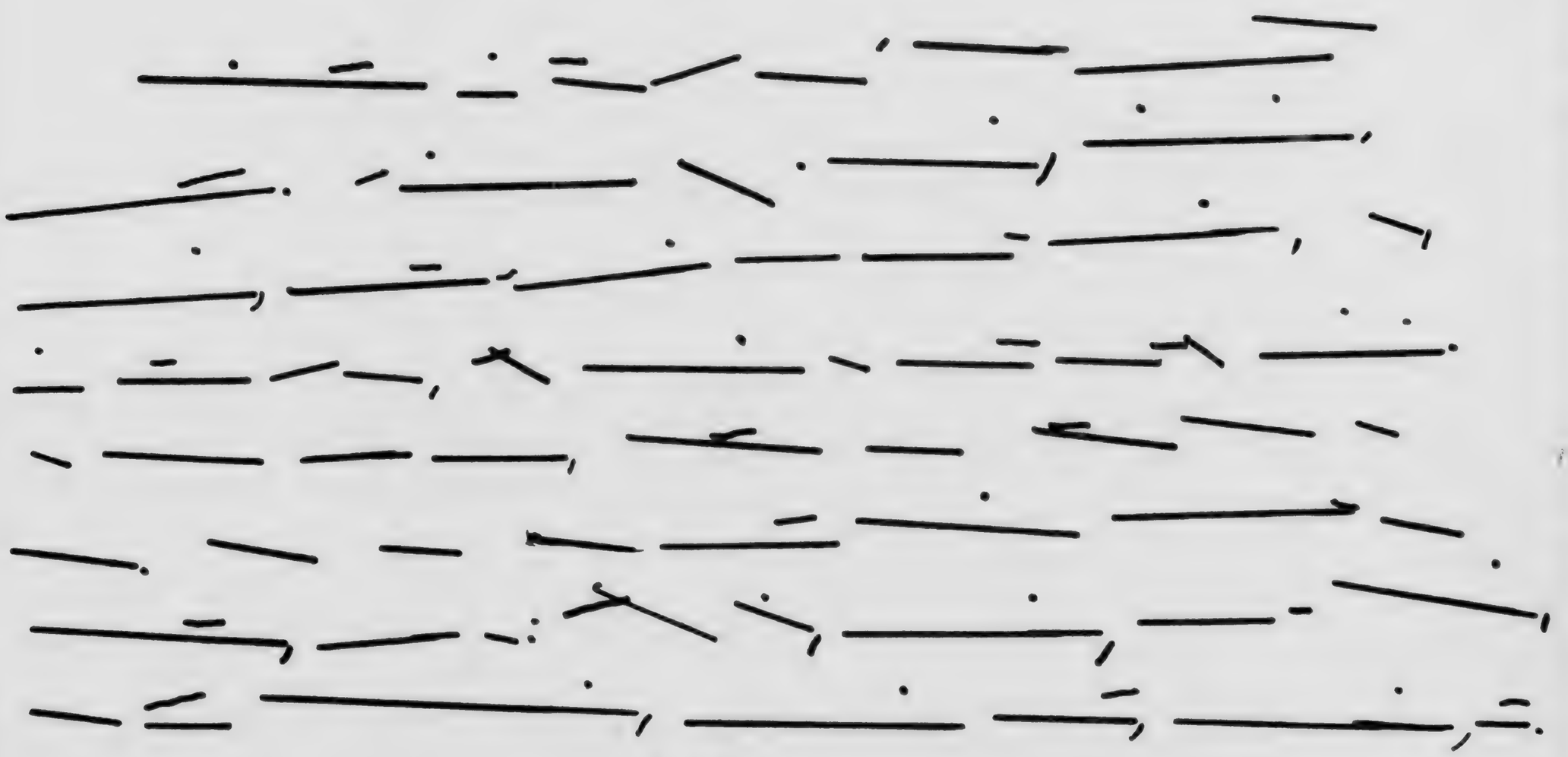
You will need a thin sheet of paper which should be placed over the sample to be examined. Then, with a felt tip pen you should connect each beginning writing impulse with its end in a straight line.

After you have done this for the whole sample, remove the transparent paper and look at the line pattern. This pattern can be harmonious to various degrees. Below is a handwriting sample of a 72 year old right-handed man:

Agriculture is the World's most important industry. It includes crop-farming, dairying, ranching, poultry-raising and fruit growing; or, in other words, the growing of plants and the raising of animals for food, clothing and other needs of Man. There are many related businesses dependent on agriculture, such as: trucking, shipping, farm-Machinery, and tool manufacturing, processing plants, packaging, etc.

Ill. 1

Now look at the impulse pattern below (Ill.2)



Ill. 2

The impulse pattern as shown in Ill.2 must be regarded as a very harmonious pattern indicating a good rhythm for part one of this writing (Ill.1).

Part Two - The second part concerning rhythm deals with the distribution of space. You have to consider harmony between margins, also the harmony of spaces between the lines, the words, and even the letters. All spaces in a handwriting sample should in some form give a harmonious picture. It is fairly simple, even for the beginner, to see this because inharmonious treatment of space is eyecatching.

Part Three - Our third part in determining rhythm is scrutiny of the letter formations. The letters themselves can reveal a rhythmic or nonrhythmic form. Extreme extensions into the Upper or Lower Zones or even unusual extensions toward the left or right would be disturbing to the rhythm of form. This also holds true for capital letters - particularly when they vary in size in comparison to the rest of the writing.

Part Four - Our last step for determining rhythm deals with the search for extremes. Any extreme in the handwriting will be detrimental to rhythm. We have already said that the extreme distribution of space speaks against rhythm. Other extremes, such as a change in the direction of lines, exceedingly uneven pressure, extreme irregularity, extreme differences in size, and all extremes in the handwriting are indicators against rhythm.

Evaluating the handwriting sample (Ill.1) according to Part two we find that usage of space is fair, that the letter formations are good and not disturbing the rhythm as explained in part three and there are no extremes in this writing sample as described in part four. In summery of these four evaluations we find this to be a good to excellent rhythm.

Basic Rhythm. (Ground Rhythm)

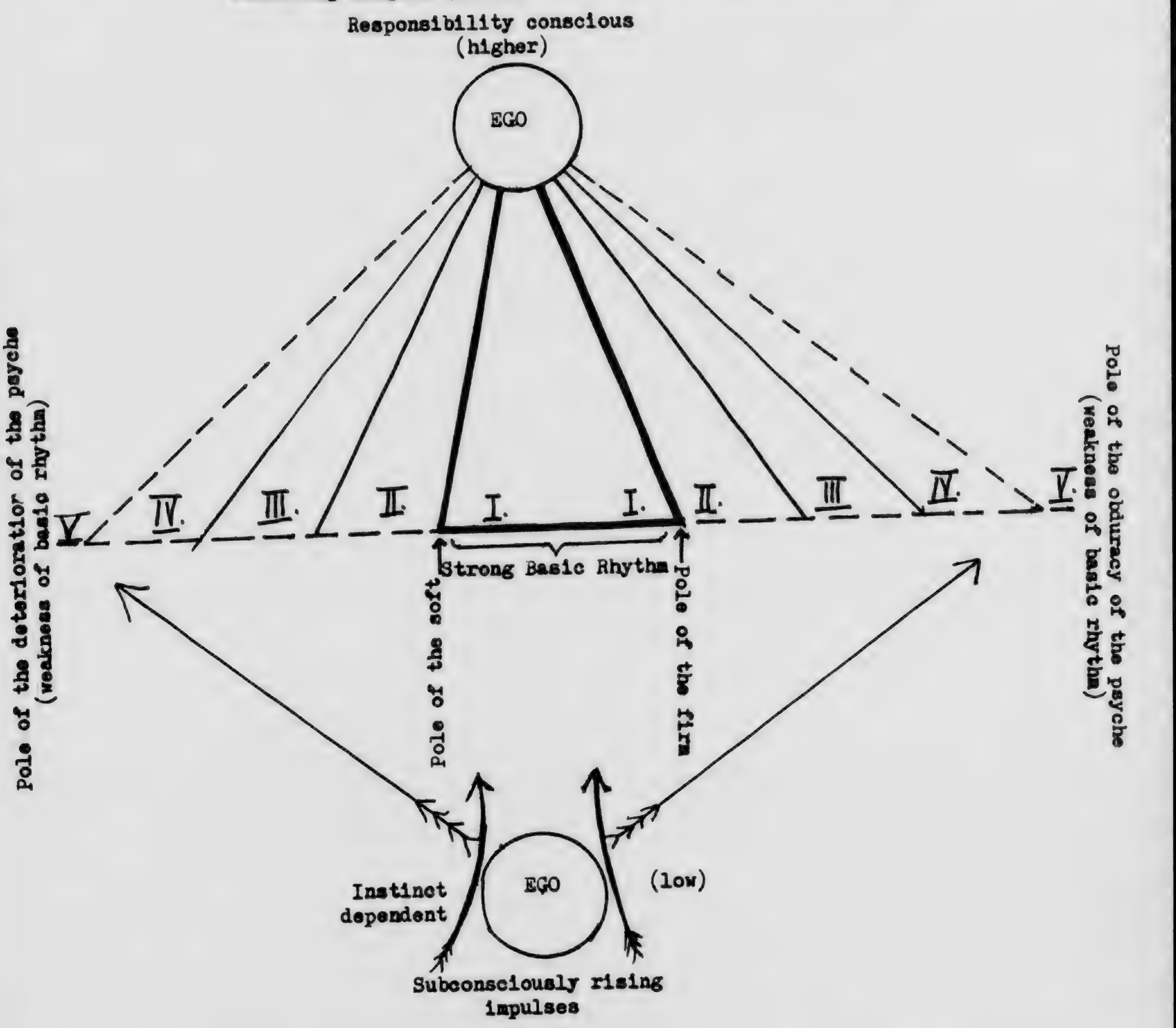
If we intend to describe Basic Rhythm or Groundrhythm(there are two different translations of the word "Grundrhytmus" from the German) we have to add to the criteria pertinent for rhythm. So part of the basic rhthm is the facet of similarity and the facet or periodicity. The third facet of Basic Rhythm is polarity.

Rhythmic Polarity.

Rhythmic polarity is the movement between two polarities opposing each other. All of our lifes progresses between polarities: day-night, life-death, male-female, hot-cold, etc. Also in graphology can we deal with polarities: garland-arcade, angle-thread, fast-slow, large-small, right trend-left trend, right slant-left slant and many more. If the movement between these extremes is not overemphasized we can call it: THE RHYTHM OF POLARIC DINAMIC.

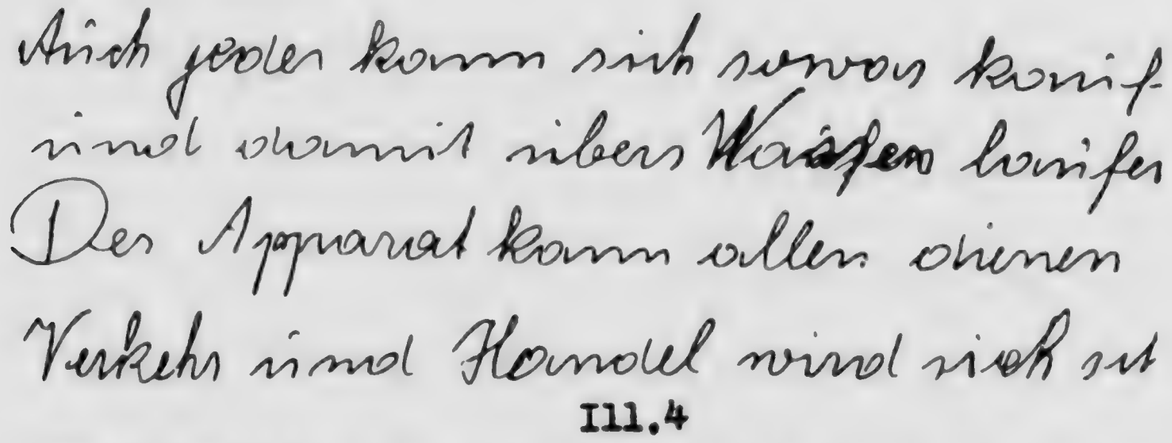
Elasticity and Criminality.

In her first work, Roda Wieser discovered that the lack of elasticity even observed in a single stroke, could indicate a more violent criminal among the handwritings of known criminals. The elasticity and the lack of elasticity do not depend on form, on writing skill, on level of education, etc. In order to understand the elasticity more fully it is necessary to combine the idea with the system of polaridicity. The combination of the two brings a pendulum to mind, swinging between two extremes but never fully reaching the extremes. It seems that once an extreme is reached it becomes most difficult to "get out of it". It takes a tremendous force to get back into the "swing" and we then say: " He goes from one extreme into another ". The two extremes lacking both Basic Rhythm and harboring the criminals are demonstrated in the following diagram (Ill.3)



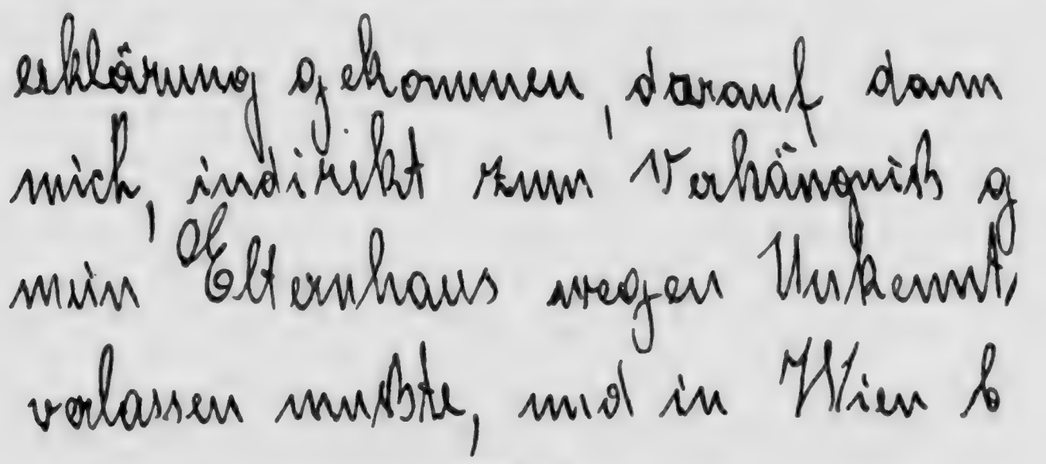
Ill. 3

At.the extreme outer pole (Ill.3) to the left are the handwritings that express psychic deterioration (slack) and at the outer pole to the right the handwritings that overemphasize the tension, the rigidity and obduracy. Both extremes must be understood as strong egoistic tendencies whereby the left pole writings show a person of instability, lack of resistance and uninhibited let-oneself-go attitude and the right pole writings portay persons of ruthless, inconsiderate and relentness leanings. These two areas are marked V. in Ill.3. The genuine polarity of the middle appears in the handwriting as a polaric moving force portraying a person with strong Basic Rhythm. This areas are marked I & II in Ill.3. The further we go toward left or right the more of the Basic Rhythm is lost. (III, IV & V.) A picture comes to mind: a tennis player stands in the middle of the court awaiting the shot of his opponent. He is ready to move to either side. If he would stand either at the extreme right or the extreme left he would be incapable of reaching the other side in time!



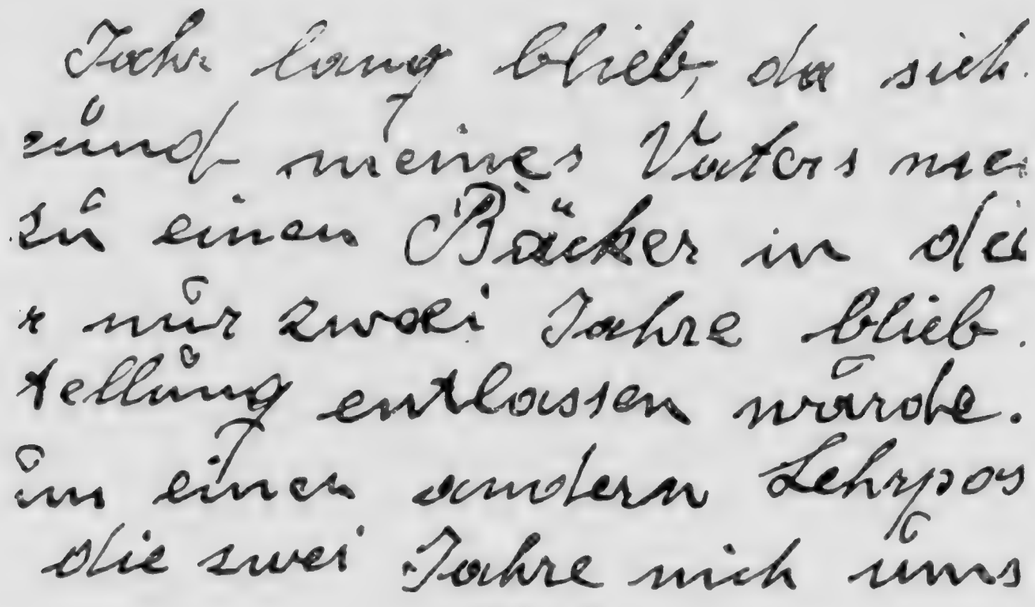
Ill.4

The handwriting as shown in Ill.4 is that of a 26 year old travelling salesman who was convicted of attempted murder and continuous relations with minors. His writing shows extreme deterioration and was placed by Roda Wieser on the extreme left (V) in Ill.3. The handwriting was evaluated as slack and extremely unelastic.



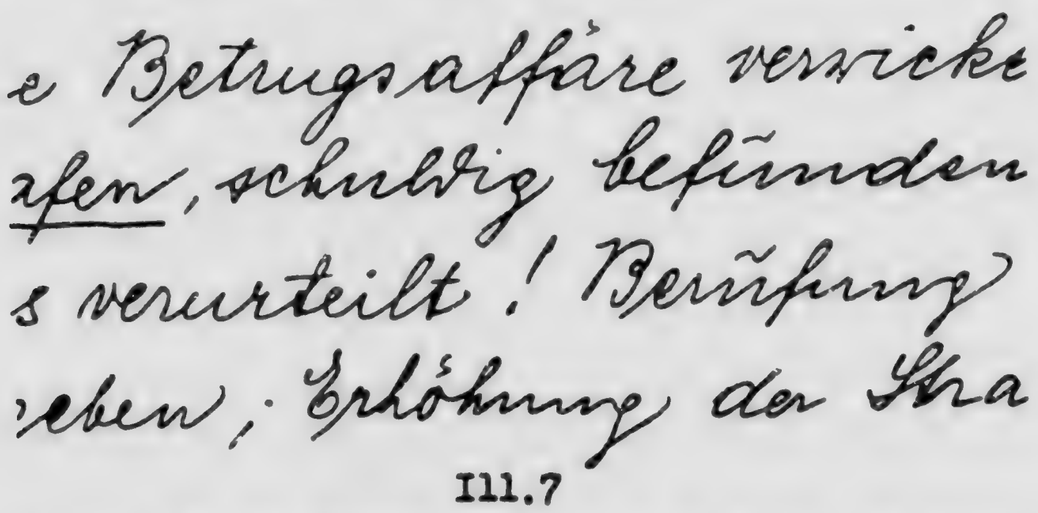
Ill.5

This is the handwriting (Ill.5) of a 26 year old commercial clerk convicted murderer. It shows extreme rigidity and should be placed on the extreme right (V) in Ill.3.



Ill. 6

This 26 year old baker (Ill.6) convicted of small burglaries in the country who was backsliding after being released from prison. His writing shows both rigidity and slack at the same time and should be placed on either side IV in Ill.3.



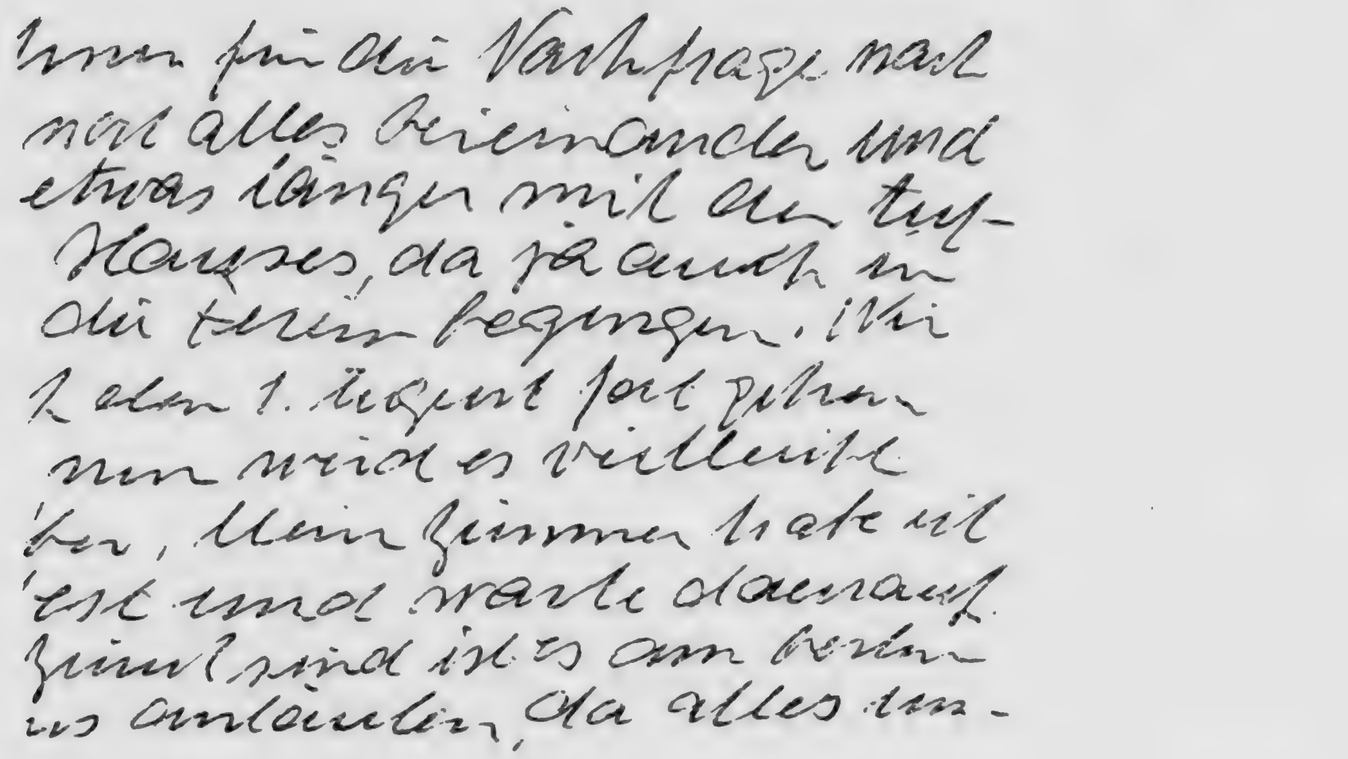
Ill.7

Ill.7 is the handwriting of a 36 year old businessman and convicted swindler. Roda Wieser writes: "The handwriting appears to be 'harmless'. A closer look reveals a preference for rounded formation of the letters in a way they conform with the original form. It can be seen on the ovals of the letters a, d, g also at the curve on the base of the letter u and on the capital B. It can be seen that the second r in the word 'verurteilt' is deeply indented and carefully executed while the first r in the same word is done carelessly resulting in an arcadic form without any indentation, flat in the form. Similar observations can be made in other places. The r's in this case are important in the diagnostic because of the inconsistency of the form. The sureness of the movement is overshadowed by the poor form;*). The handwriting was evaluated III on the slack side in Ill.3.

Form and Basic Rhythm.

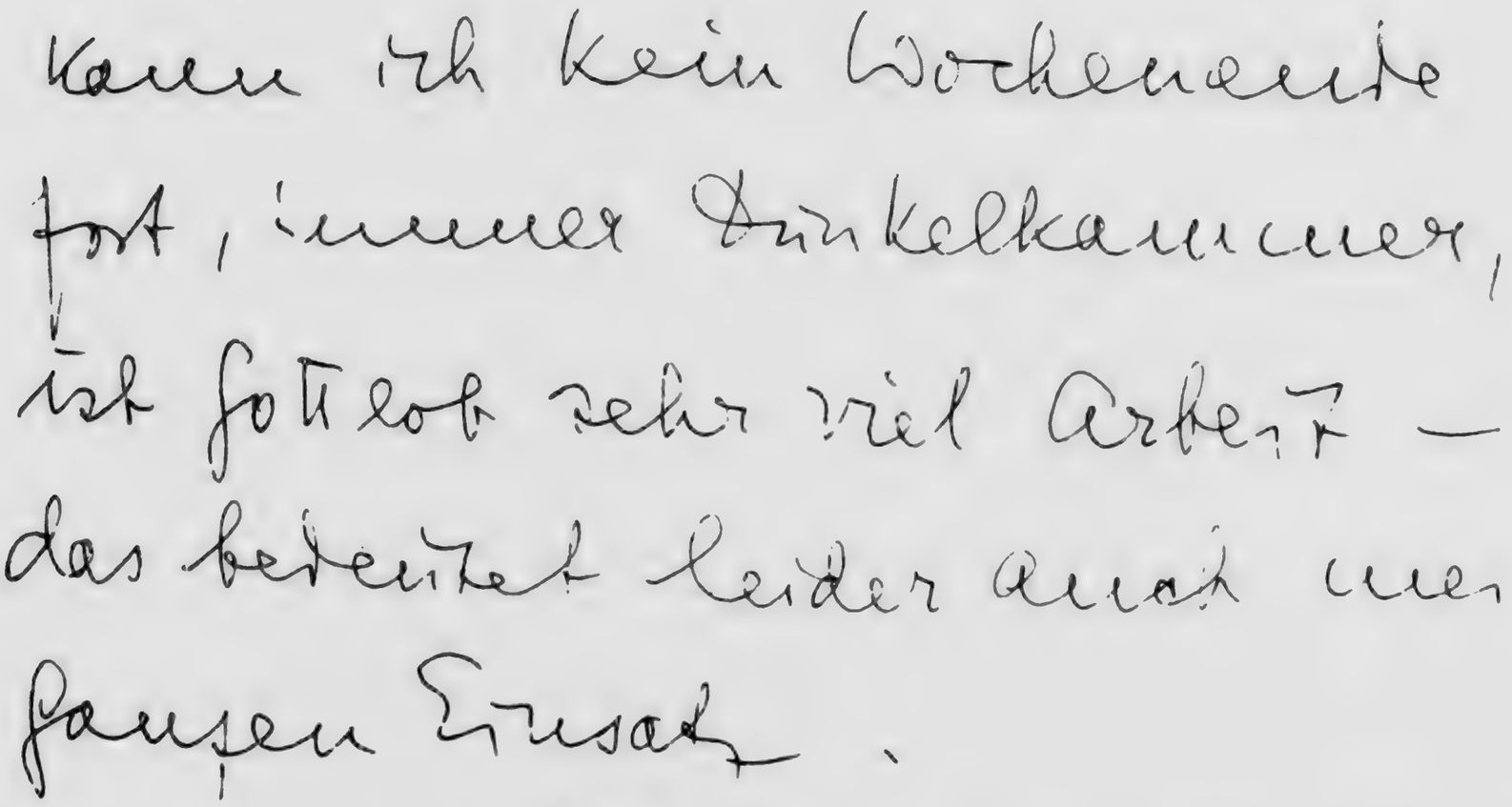
The strength of Basic Rhythm manifests itself also in the strength of form. The weakness of Basic Rhythm shows up in weakness or poor form- sometimes we call neglect of form. There is a weakness of form in Ill.7.

*) This is a personna writing



Ill. 8

Ill.8 is the handwriting of a 79 year old housekeeper. Due to her reliability and efficiency she kept the same job for 50 years. In later life she became increasingly interested in various fields and educating herself through the reading of books. Her rating is II on the left (flexible, elastic) side in Ill.3.



Ill. 9

This lady photographer (Ill.9) age 60 shows fine sense for form and her writing has good elasticity. Her rating in Ill. 3 is I.

"Agape" and Basic Rhythm.

There is no word in any of the major languages to signify the type of love that, beyond any personal relationship, can give and not lose the identity. Only Greek has two separate words; one is "eros" and the other is "agape". The meaning of the two words is so different that one could never exchange one word for the other. The word agape was used by theologians, but Rhoda Wieser did not use this word in connection with any religion at all.

Now the question arises whether it is possible to use agape as a scale of value, as a measure for all other measures. Rhoda Wieser says, yes. Here she gives a fitting example, a comparison well worth mentioning. There is only one sun in the heavens providing light and heat to us humans. The same sun, the same light, the same heat and the variety of living patterns is enormous. There is, within the sphere of the human mind and the human soul only one sun. A sun which makes it possible for man to shine from within. This sun also provides light and warmth when he should be his own guide in the human pattern of growth. This sun represents a love directed to the "you" and all the others, to want for others and to share the feelings of others. This sun earns the name of agape, or the desire for the agape.

Personality values helpful in determining Basic Rhythm.

1.) Public spirit
2.) Sociability
3.) Good will
4.) Loyalty
5.) Reliability
6.) Sincerity
7.) Truthfulness
8.) Love for the cause
9.) Readiness to apply oneself
10.) Unselfishness
11.) Sense for duty
12.) Readiness in accepting responsibility
13.) Consciousness of responsibility.

All these personality values could be joined in one expression: HIGH EGO-POWER so well portrayed in Ill. 9.

Extremes and Basic Rhythm.

Extremes speak strongly against Basic Rhythm. It was Roda Wieser's idea to include in any listings according to graphological indicators more than the conventional two columns. She gives one for each extreme and two in the middle. Tables 1-8 will not only serve to identify the extremes but will be helpful in the interpretation of the middle road writings.

Basic Rhythm and the Practice of Graphology.

Determination of the Basic Rhythm provides necessary information for the graphologist. A listing of the needed examinations of the handwriting will clearly show that by determining the Basic Rhythm one comes closer or deeper into the personality:

1.) Impulse Pattern
2.) Space Picture
3.) Form Picture
4.) Determination of Extremes
5.) Elasticity, Movement Picture
6.) Agape, the feeling toward our fellow man.

In the following interpretation of an american handwriting it will be demonstrated how specific determination of Basic Rhythm has helped to create a better analysis.

Dear Felix -

Thank you very much for the translation of the german letter you sent me! I just wanted to be certain that it said what I thought it said!

I am taking a big chance writing you by hand in my innermost secrets! So be it!

We look forward to seeing you both soon.

Very best

Bobbie

Ill.10

The handwriting shown in Ill.10 is of a 38 year old man, righthanded. The evaluation of the Basic Rhythm revealed a rating between I & II on the "soft" side of the Ill.3. The handwriting shows great elasticity. However, the rhythm of space is disturbed. (Large right margin, large spaces between words). It can be determined from this extreme that the writer had difficulties with social contacts due to his upbringing. However, the high form level, (good form, good simplification, good symmetry, good legibility) indicates that the writer has been able to work on his problem. He was able to probe into his abilities and thereby reaching closer to his capacity. The good forms also allow the interpretation of tendency toward the expressive arts.

In conclusion:
The recognition of Basic Rhythm greatly depends on the recognition of the "Gestalt". Anything that can be absorbed by the "Gestalt" of a writer will rate positive on the scale of Basic Rhythm. Going back to Ill.10 we can say that the severe difficulty in the distribution of space which indicates the difficulty in social contacts can be absorbed by the "Gestalt" of this writer. On the other hand available energy had to be spent to overcome the social difficulties and thereby slowing the growth of this writer. Whenever the disturbances are so great that the "Gestalt" cannot absorb them, the writer of this calls it COLLISION COURSE. Basic Rhythm does not replace graphology. We can use Basic Rhythm with any method at our command.

* * * * *

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Rhythm, Groundrhythm and Beyond - Felix Klein
Lecture delivered at the Fifth Annual Convention (AAHA), Chicago.

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Advanced Course by Felix Klein — Roda Wieser, Mensch und Leistung

Fast — Slow

Flat intellectualism	Quick comprehension	Slow but thorough	Slow in comprehension
Quick on the trigger to bluff. (Dialectic rebuff)	Quick combinations (Abstract thinking)	Careful consideration (Concrete thinking)	Tongue-tied (Slow thinking)
Have an answer for everything	To react easily in thinking	Constant attitude	Cannot be aroused
Thoughtless	Initiative	Equanimity	Loves comfort
Hastiness	Diligence	Deliberateness	Inactivity
Impatience	Joy in activity	Calmness	Inertia
No ability for leisure	Enterprise	Ability for leisure	Indolence
Rashness	Impulsiveness	Composure	Indecision
Unsteady	Mobile	Steady	Immobile
Distractive	Lively impulses	Vigilant planning	Permanent ways
Excitable	Lively temperament	Tranquility	Phlegma

Disharmony — Harmony (Symmetry)

Irritable	Openness	Restful from within	Apathy
Changeable	Impressionable	Harmonious	Monotonous
Disorganized	Differentiated	Uniformity	Not differentiated
Nervous	Ability to inspire	Collectedness (Calmness)	Without impulses
No critic	Easily stirred	Calm	Cannot be stimulated
Can be stimulated	Sensible	Equanimity	Cannot be shaken
Sensitive	Can be aroused	Quietness	Irresponsive
Adventurer	Innovater	Preserver	Not looking around

Table 1

Advanced Course by Felix Klein Large		Roda Wieser, Mensch und Leistung Small	
Fanatic for Action	Practical (Practical thinking)	Mental person. (Critical thinking)	Ponderer.
Intellectual indolence. (No sense for criticism	Immediate understanding	Differenciate. (Sense for criticism)	Hair-splitting. (fault-finding)
Busy body. (pompeous)	Readiness for activity.	Concentration.	Overemphasis on details.
Inconsiderate	To go the limit	Consideration	Oversensitivity.
No appropriate differentiation	Desire for independence	Readiness to conform	Hypocritical
Primitive bluntness	Naturalness	Sensitivity	Sensitive seclusion
Needs company	Both feet in life	Ability to be alone	Solitary
Primitive demands on life	Love for life (joy in living)	Selfpreservation	Being timid toward life
Enthusiasm without criticism	Wants to be enthusiastic as a basic mood	Objectivity	Sobriety
No inhibitions (instinctive)	Capacity for passion	Composure	Dullness
Dare-devil	Daring	Cautiousness	Cowardice (Fearfulness)
Presumption	Justified certainty	Unpretentiousness	Pettiness
Overbearing,	To stand up for oneself	Modesty	Timidity
Dictatorial	Examplary (with regard to profession) (desire for good performance)	Inconspicuousness	Insecurity in leadership
Pride (demanding)	Dignity as an attitude	Simplicity	No feeling for the outward appearance
Overestimation of one self	Objective self-evaluation	Readiness (ability to accept the lack of recognition)	Afflicted with self doubt

Getting larger		Getting smaller	
Not critical in optimism	Naive trusting	Clever sceptic (critical optimism)	Distrust
Impudence	Ambition to succeed	Does not want to be pushy	Wants to go back into the shell

Irregularity		Regularity	
Weak will	Animated emotions	Curbing oneself (emotions)	Emotional coldness
Aimlessness	Adaptability	Constancy	Onesidedness
Inconsistency	Spontaneity	Methodical	Stereotype
Distraction	Animated	Regularity	Uniformity
Unsettled state (Lability) (lack of discipline) (weakness)	Flexibility	Persistence in setting goals	Creature of habit. (no intention of leaving the old ways) (to run amok)

Table 2

Advanced Course by Felix Klein — Roda Wieser, Mensch und Leistung

Increased Right Trend		Increased Left Trend	
Egoism because of instinctual dependency or egoism because of lack of willpower (low power of resistance, greediness, unsteadiness).	Devotion	To guard the "self"	Egoism because of instinctual claims or egoism because of stiffened willpower (selfassertion, calculating, trickiness, malice
Cannot keep anything	Does not want anything	Able to calculate	Likes to own
Becomming softer	Goodnatured	Keep things	Remain hard
Busy decline	Toward the outside world	Contemplativeness	Egocentricity
Can be influenced	Responsiveness	Reflective	Remain closed up.
Thoughtlessness	No malice	Caution	Cowardice

Increased Right Trend (especially in finals)		Decreased Right Trend (especially in finals)	
1.) In connection with confirming indicators			
Not a strong hand	To go along with others	Can lead	Unrelenting
Compromising	Obliging	Penetrating	Wants to force things
Insecure in judging	Good comprehension	Secure judgement	Fixed ideas
Says yes to everything	Ability to reason	Secure vision	Cannot be told
Can be influenced	Ability for contact (with others)	Maintain independence	Unwillingness to adapt
Sentimentality	Sympathy	Ability to settle	Pitiless
Indiscrimination	Consideration	Energetic	Inconsideration
2.) In connection with contradictory indicators			
Relentless self-assertion	Effort for self-assertion	Ability to abstain	Despondency
Egoistic defensive attitude	Compensatory defensive attitude	Gentleness	Indicisiveness
Relentness in carrying through	Effort to increase fitness for life	Consideration	Not carrying through

Table 3

Advanced Course in Graphology by Felix Klein
Roda Wieser, Mensch und Leistung.

Garland		Arcade	
Deceptive pseudo openness	True hearty openness	Restraint because of tact and composure	Deceptive pseudo adaptation
Mendacious readiness to oblige (seeming accordance with others)	Readiness to oblige out of genuine relationship to the outside world	Wordly prudence	Mendacious prudence (eellike prudence)
Says yes to everything	Benevolence as the basic mood,	Good sense for worldliness	Opportunism
Gabbing out of lack of control	Ability for contact.	Clever attitude (sense for negotiations)	Concealment because of lack of openness
Unsteadiness	Naturalness	Serving subordination	Hypocrite
Nonselective emotional dependencies,	All open receptivity	Guarding preservation	Closed up against new impressions, etc,
Cannot shake emotional burdens, (sentimental resentful)	-------	------	Repression to the point of severe selfdeception
Weakness	-------	------	Difficulty in social contacts.

Garland		Angle	
Weakness	Soft disposition	Strength of will	Hardness
Distraction (weakling)	Appealing	Goal directed	Goes with the head thro wall (runs amok)
Needs diversion	Capacity for stimulation	Stability	Onesidedness
Can be influenced (to submission)	Can give in	Determination	Unyielding (coldness (to the point of
Needs comfort	Ease	Endurance	Cannot relax
Takes everything too lightly (superficiality)	Easy to work with	Diligence	Compulsive zeal for work (out of selflove & selfjustification)
Predominently self-indulging	Ability to experience	Readiness for action	Busy at all cost.
Tendency to be subjective	"Nothing human is alien to me!"	Tendency to be objective	Tendency to factualize everything

Thread		Angle	
Uncertainty	Versatility	Decisiveness	One-sidedness
Let everything stand	Impartiality	Consistancy of ethical convictions	Tendency toward bias
Attitude of irresponsibility	Innovating	Stability	Resistance to the "New" (conservative)
Unscrupulousness	Ability to sever old connections	Ability to maintain values	Rigid clinging to the old
Danger of lack of definition & extravagance	Strong talent for perception (mostly artistic or high intellectual)	Inner consistancy	Philistine (boorish)
Inefficiency (shallowness, superficiality)	Easy & quick comprehension,(responsiveness)	Realistic thinking out of objectivity	Unbending in thinking (pig-headed)
Cannot see through him	Artist in living	Straight forward	To blurt out inappropriatly
Calculating shyness (to infamy)	Diplomatic aptitude	Upright character	Tendency to incorrectly simplify ideas. (Reject complicated things)
Distortion due to lack of genuinness of life (hystery or falshood)	Readiness for adaptation	Sureness	Cannot stand opposition (gruffness, irritability)

Table 4

Advanced Course by Felix Klein		Roda Wieser, Mensch und Leistung	
Right Slant			Left Slant
Subjective emphasis on feelings	To be with it whole-heartedly.	Objective consciousness	Does not participate anywhere. ("It's none of my business")
Emphasis on impulses	Naturalness (instinctual)	Composure	Coolness
Inconsiderate	To comprehend things impulsively	Can wait	Passivity
Extravagance	Ability for excitement	Toleration	Cannot be moved
Dependency	Ready for adaptation	Selfpreservation	Unwillingness to adapt
Says yes to everything	Readiness to say yes	Desire to develop ones judgement	Adverse judgement
Lack of distance	To associate with the world around	Keep distance	Not to ask for the other
Gullibility	Humaneness (contact)	Restraint	Insincerity (hypocrisy, mask)
———	———	Protective attitude of the sensible one	Inhibition
Increased Right Slant			Increased Left Slant
Can be twisted around ones little finger	Susceptibility	Importance of independence	Fear to be influenced
Dependency on outside judgement	Responsiveness	Emphasized control of the mind	Not responsive
Compliance out of weakness	Compliance	Attempt to remain strong	Uncompromising out of weakness
Geniality out of weakness	Geniality	Opposition to artificial geniality	Unkind person
Submissive (as readiness)	-----	-----	Rejection as fundamental principle

Table 5

Advanced Course by Felix Klein — Roda Wieser, Mensch und Leistung

Weak Pressure			Strong Pressure
No depth	Ease in acting and working	Power for action power to work	Bluntness
Flightiness	Lively willpower (for action)	Constructive willpower (for action)	Heaviness
Instability	Diligence	Persistence	Slow complicateness
Fussiness	Agility	Sense for effort (assiduity)	Dullness
Lability	Maneuverability	Determination	Force everything
Irresoluteness	Circumspection	Sureness	Selfemphasis
Indiscriminatly receptive.	Pliability	Solid structure	Impliability
Over refinement	Refinement	Simplicity	Coarseness
Colorless	Differentiation	Healthy feeling for life	Primitivity
Moodiness	Sensitiveness	Certainty	Hardness
Slackness	Sociability	Pervasiveness	Brutality
Lack of strength	Delicacy	Intensity	Conceit
Oversensitivity (lack of courage, faintheartedness)	Sensitivity (tact)	Impulsiveness	Agressiveness Reactive: irritability, obstinacy, defiance, dogmatism, nagging, quarrelsome Inactive: inhibition, unwieldiness, cannot find solutions.

Decreasing Pressure			Increasing pressure
Cannot carry through	Readiness for assimilation, dirigibility	Stick-to-itness	Selfish activation of tendency for self-assertion.
To throw up the sponge (to give up the game)	No knocking ones head against the wall	Wish for selfelevation	Inconsideration in the tendency to carry through.
		Wish for independence, self-sufficiency, strength for life	

Large Vertical Expans.	Moderate Vertical Expansion (toward large)	(toward small)	Small Vertical Expans.
Restless	Tending toward self-development (exploring imaginary space)	Tending to remain within given limits	Phlegmatic
Dissatisfaction resulting from weakness of inner life	Not satisfied, because of abundant initiative	Satisfied because of strong inner repose	Satisfaction, because of indifference and lack of interest
Inconsistency absent-minded	Wide awake	Tranquil	Unconcerned apathetic
Always starting new things	Being interested	Delaying, staying put, holding back, dwelling on	Indolent
Disproportion between wanting and knowing how	Activity used effectively	Moderation only because of lack of push	Contented

Table 6

Advanced Course by Felix Klein		Roda Wieser, Mensch und Leistung	
Emphasis on Upper Extensions		Emphasis on Lower Extensions	
As Neglect of Lower Length	As Preference of Upward Movement	As Preference of Downward Movement	As Neglect of Upper Length
Unworldliness	Mental person	Worldliness	Non-mental person (flight from intellect)
Removed from facts	Ideals	Strong on facts	No ideals
Remain in the abstract world	Talent for the abstract	Understanding for the material	Remain in the material
No depth	Mental agility	Sense for the practical (abilities, esp. for technical matters)	Heaviness of the mind
Lives in illusions (particularly about himself)	Ability for enthusiasm as the basic mood	No neglect of factuality	Remain on the factual level
Pseudo ambition	Ambition	Conscientiousness (feeling for obligations)	Pedantery because of lack of drive (Bureaucrat)
Fear of reality (shies away from responsibilities in practical and economic situations)	Intellectual interests	Healthy roots in the practical and economic world	Only interest is earning a livelihood
Lack of contact	Gradual reduction of the instinctual	Natural rooting of instincts	Dependency on instincts
No basic roots (esp. no rooting of the natural instincts with a possible result in degeneration of the instinctual reactions	-----	-----	Psychic burdens due to insecurity in various instinctual areas (to point of abnormalties)
Accuracy		Inaccuracy	
Not developed (schooltype)	Developed	Developed	Not developed (neglected)
Dependency	Sense for factuality	Independent rendering of ideas	To overlook details
Immovable	Thoroughness	To perceive the essential	Inaccuracy
------	Precision, punctuality	------	Neglect, sloppiness
To be avaricious	Properly calculating	Broadmindedness	Wastefulness
Stereotyped	Carefulness	Sense for combining things you comprehend	Flightiness
To stick to regulation	Consciensiousness	Sense for the essential	Unconsciensiousness (irresponsibility)
Philistine (narrow minded)	Duty fulfilling	No prejudice	No commitments
Fluctuation of Base			
Greatly Fluctuating	Moderate toward Great	Moderate toward Straight	Straight Base
Lability of emotions (readily fluctuating)	Emotional	Emotional stability	Lack of feeling
Temperament causing disturbance in activity (i.e. profession)	participation of feelings in own activity	Undeterred by feelings in own activity (decisions based on reasoning)	No emotions participate in own activity
Irritability	Sensitivity	Calmness	Apathy
Restlessness	Liveliness	Quality of being regulated	Lacking vitality

Table 7

Advanced Course by Felix Klein — Roda Wieser, Mensch und Leistung

Embellishment and Simplification

Extremely Embellished	Moderately Embellished	Moderately Simplified	Extremely Simplified
Can't see the woods for the trees	Complex thinking process	Purposeful thinking process	Utilitarian thinking
Subjectivity	Capacity to be stimulated	Objectivity	Bluntness
By-passing essentials	Taking more than the essentials into consideration	Grasping essentials	Avoiding thinking about the unpleasant
Over-valuing the non-essential	Sense for details and non-essentials	Straight to the point	Simplifying everything
Judgement by feeling	Understanding type judgement	Resolute in judgement	Prejudgement condemning too soon
Over-indulging, revelling	Knowing how to enjoy life	Contented	Disregard of cost and consequence
Complicated working habits	Diligent at work	Rational working habits	Doing only the essential
Observing conventional formalities	Sense for outer appearance	Objectivity per current standards	Crude indifference
Lacking taste, preference for trash	Joy in the variety of ways of living	Feeling for style	Prefering only what is functional, living form is bare
Never coming to an end	Allowing imagination to speak	Decisiveness	Not discriminating in his haste to eliminate all but the essentials

Width Between the Downstrokes

Extremely Wide	Moderately Wide	Moderately Narrow	Extremely Narrow
Superficial	Having zeal	Composed	Pedantic
Impatient	Goal directed	Concentration	Petty insistence
Sluggish	Not constrained	Controlled	Rigid
Lavish	Generosity	Able to economize	Stingy
Unconcerned, indiff.	Directness	Seriousness	No sense of humor
Allows everything	Allows freedom	Strong arm, firm hand	Uncompromising
Frivolity	Daring	Clever prudence	Egoistic calculation
Inconsiderate	Openness	Deliberateness	Fearful caution
Gullible	Wanting to trust	Skeptical and critical	Mistrusting
No inhibitions, unsteadiness, lacking resistance, unrestrained	Openness	Reticence	Falsehood, malice trickery, spitefulness.

Table 8

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Felix Klein Collection.

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The Unconscious in Handwriting

by

Adolf Levin

THE UNCONSCIOUS AND THE DYNAMICS OF ENERGY DISTRIBUTION AS SEEN IN HANDWRITING

FELIX KLEIN

In order to establish how much in our handwriting is due to unconscious material, we have to start by trying to establish what the unconscious is. In A Comprehensive Dictionary of Psychological and Psychoanalytical Terms, the unconscious is defined as "a part or region of the psyche (wherein) the activities are not open to direct conscious scrutiny but have dynamic effects on conscious process and behavior."

Although the concept of hidden layers existing below the surface of consciousness had been explored by many European philosophers as well as ancient Greek and Oriental thinkers, it was Sigmund Freud who crystallized the general concept into a systematic and usable tool for the psychologist. As a neurologist by profession, Freud's original purpose was to use his research for medical ends. During his early years, particularly when he was a medical student, he was greatly influenced by the German physiologist Ernst Brücke, one of the leaders in the Helmholtz School of Medicine. It was from Brücke that Freud learned to regard man as a dynamic system subject to the laws of nature. He was also influenced and very stimulated by Jean Charcot's revolutionary views on the subject of hysteria. Among others who contributed strongly to the development of Freud's theories were Dr. Wilhelm Fliess and Dr. Joseph Breuer, with the latter of whom he did his first research on hysteria. Most important of all, however, was Freud's own self-analysis, a truly heroic undertaking that lasted from 1897, at the age of forty-one, until his death in 1939.
"In my youth," Freud wrote, "I felt an overpowering need to understand something of the riddles of the world in which we live and perhaps even contribute something to their solution." Ernest Jones, Freud's official biographer, said of him, "He had a veritable passion to understand."

The term that Freud used for the unconscious part of the psyche was the "id," which was derived from the Latin for "it."
"One might compare the relation of the ego to the id with that between a rider and his horse," Freud wrote. "The horse provides the locomotive energy, and the rider has the prerogative of determining the goal and of guiding the

movements of his powerful mount towards it. But all too often in the relations between the ego and the id we find a picture of the less ideal situation in which the rider is obliged to guide his horse in the direction in which it itself wants to go."

In their book Theories of Personality, Gardner Lindzey and Calvin S. Hall give the following explanation of the id: "The id is the original system of the personality; it is the matrix within which the ego and the superego become differentiated. The id consists of everything psychological that is inherited and that is present at birth, including the instincts. It is the reservoir of psychic energy and furnishes all of the power for the operation of the other two systems. It is in close touch with the bodily processes from which it derives its energy. Freud called the id the 'true psychic reality' because it represents the inner world of subjective experience and has no knowledge of objective reality. The id cannot tolerate increases of energy which are experienced as uncomfortable states of tension. Consequently, when the tension level of the organism is raised, either as a result of external stimulation or of internally produced excitations, the id functions in such a manner as to discharge the tension immediately and return the organism to a comfortably constant and low energy level. This principle of tension reduction by which the id operates is called the pleasure principle."

For each one of us, the possibility of achieving the full value of our capacity depends on how efficiently we distribute the energy available to us in the id, or the unconscious. According to Freud's theory, this energy is distributed to the ego which may waste it, or hoard it, or - in the case of the mature personality - keep what it needs and distribute the remainder to the superego. Since the conscious effort necessary to produce handwriting reveals the unconscious mind of the writer, it is possible to trace the energy as it is released by the id and distributed to the ego and superego. The id, Freud explained, uses the energy for reflex actions and wish-fulfillment by producing images, and it is not capable of distinguishing between objects and images, which is the work of the ego. Because the only way instinctual gratification can be obtained is through the ego, more and more psychic energy is transferred to achieve gratification. However, as the ego has control over the spending of energy, it can use it for other purposes, such as perception, memory, judgement, discrimination, abstraction and reasoning to a higher level of development. The ego

is also responsible for transferring energy to the superego, the guardian of traditional values and moralistic attitudes.

Drastic changes of energy distribution are both common and natural in the first twenty years of life, and the balancing of the available energy ideally with the maturing process. For many people, however, the balance is never established because of difficulties in the oral, anal, phallic, and genital periods, resulting in a lifetime of emotionally disruptive problems.

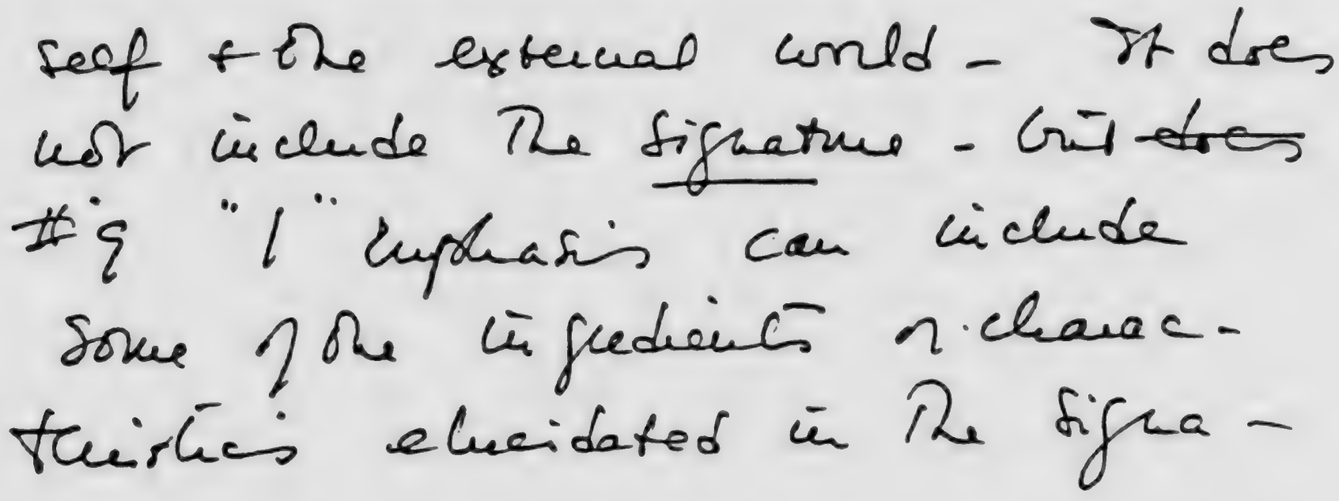
Since it is the ego which is the distributor of the energy from the id, and whose proper functioning is so vital to human development, let us explore the nature of the ego a little further. The first indication that a baby is developing an ego is when it smiles at the mother, expressing both its satisfaction and its dependency. The ego has two functions, the first of which is the reality principle, which serves to hold back tension until appropriate satisfaction of the need can be found. The reality principle is capable of temporarily foregoing the pleasure principle, which is designed to reduce tension. While the pleasure principle is only interested in determining whether an experience is painful or pleasurable, the reality principle distinguishes between true and false experiences. The other function of the ego is the secondary process, which produces a plan for the satisfaction of the need through realistic thinking. An example of this would be a hungry person experiencing the need for food initiated by the images produced by the id, and looking for the food in appropriate places. This is called reality testing. The ego controls the learning process and decides which of the stimuli from the outside world to respond to. The ego also decides which of the instincts will be satisfied and in what way. The ego is the organizer of the id and can not exist without it. The major function of the ego is the responsibility for maintaining life and for reproducing the species.

The superego is developed much later, and the first time a child becomes aware of the necessity for it is when the parent forbids it from doing something. Through the superego the child learns what is considered good according to the parents' standards and for which it will be rewarded if obeyed or punished if disregarded. The superego functions through two sub-systems. The conscience allows the child to distinguish between what is good or bad, and when he does something he was told not to do he feels guilty. The ego ideal,

which represents not only what the child feels he ought to do but what he genuinely wants to do in his positive identification with loving parents, makes him feel proud of himself. Whereas the conscience will be identified with control of impulses, the ego ideal will be seen in the mature integration of the entire personality.

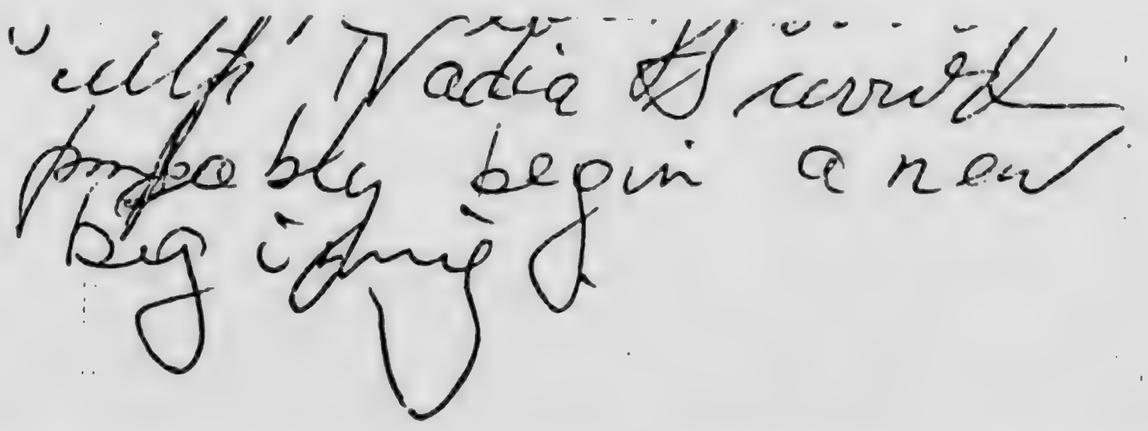
Summing up, the id represents the biological part of the personality, the ego represents the psychological part, and the superego represents the social aspect. We can see now that the distribution of energy depends entirely on the quality of the ego. Graphologically, the ego is usually recognized through a good middle zone, which is neither too large or too small, or better, which is in proportion to the other zones. The word balance may best describe it.

Illustration 1: Example of a good ego writing.



When a handwriting does not show a good ego, there are several possible consequences. The ego may not receive the energy from the id except for basic needs such as providing food, which will result in the energy remaining in the id and all actions becoming highly unrealistic. (This often occurs in adolescence.) The pleasure principle will govern all actions and destructive behavior will be the order of the day. A handwriting of this type would show a lack of control, very poor spacing and interlinear tangling, and a disproportionately large lower zone.

Illustration 2: Example of an id writing.



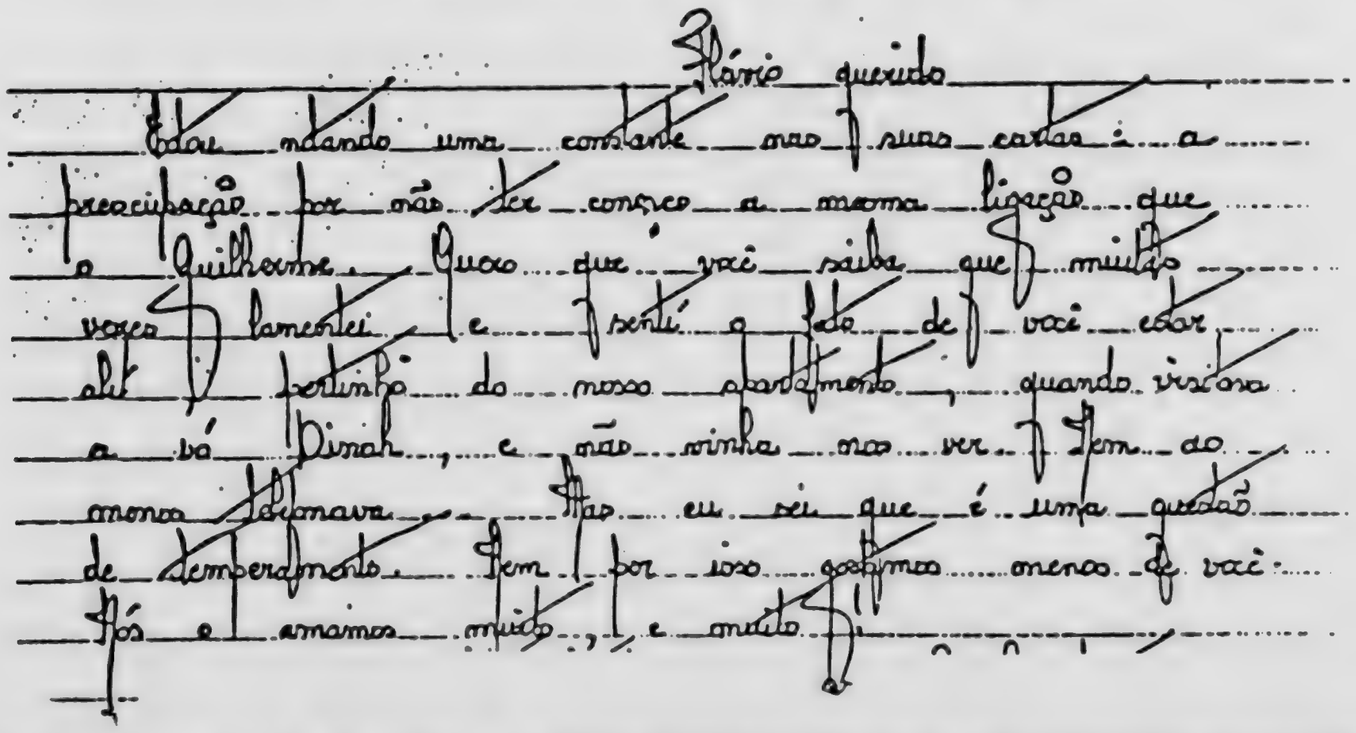
Another possible consequence of a poorly functioning ego would be the fact that the ego could hoard the energy, thereby allowing progress only in purely mental activities. The cerebral writing would show good simplifications, poor development of the lower zone, a better upper zone, and fluidity. This type of writing does <u>not</u> show rigidity.

Illustration 3: Example of an ego that hoards the energy.

framework to an interpretation of recent economic and financial history. The main topics I deal with are the transformation of banking from a highly regulated to a less regulated industry

A poorly functioning ego can also result in the energy going into the superego, which will then produce varying degrees of compulsion. It must be borne in mind here that the superego acts to forbid and restrict, and causes one to do things over and over the same way without allowing for further development. There is no flexibility for making changes when the superego controls the energy from the id. Graphological indicators for such writings would be a small middle zone, poorly developed lower zone, emphasis on the upper zone, and rigidity.

Illustration 4: Example of a superego writing.

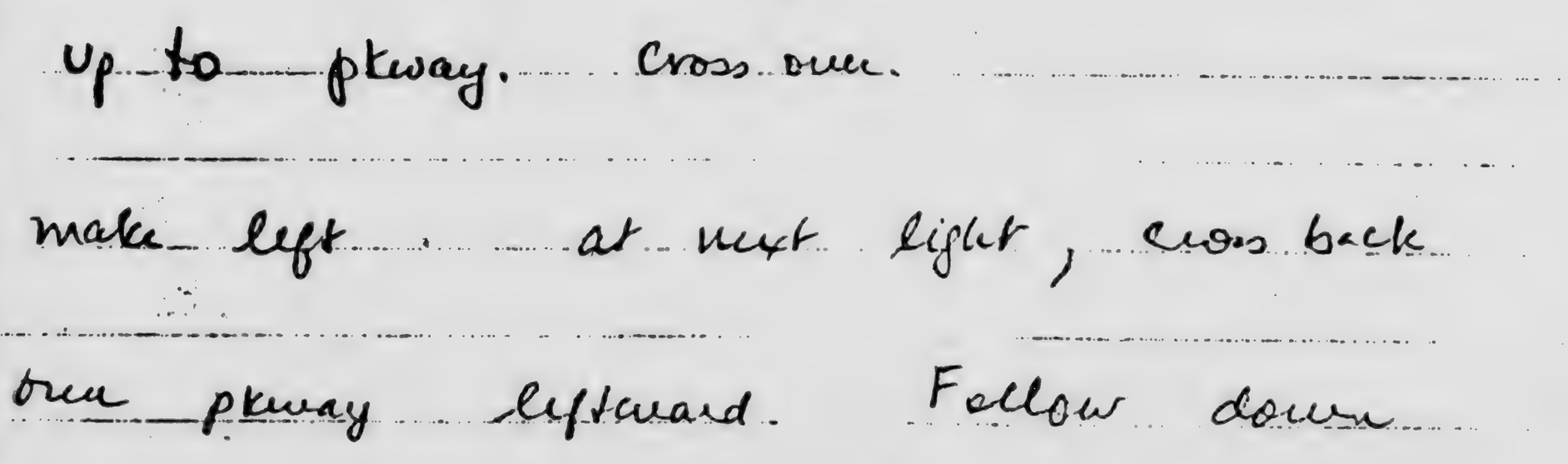

Flávio querido
Estou mandando uma constante nas suas cartas à a
preocupação por não ter comigo a mesma ligação que
o Guilherme. Quero que você saiba que muito
vezes lamentei e sentí a falta de você estar
ali pertinho do nosso apartamento, quando visitava
a vó Dinah, e não vinha nos ver. Sem do
mesmo falamava, mas eu sei que é uma questão
de temperamento. Sem por isso gostamos menos de você.
Nós o amamos muito, e muito

To summarize, it is the first order of business for a graphologist who is interested in determining the distribution of energy in a writing to find the quality of the ego. Only then can we see if the writer is developing his or her own capacity or is being held back from it by the poor distribution of energy.

Now we must ask, how does other unconscious material manifest itself in the handwriting? The most obvious answer to this question is that anything that we do unconsciously, or in other words, without any intention or awareness of doing it, would be a reflection of the unconscious mind. However, this unconscious material has to be divided into two groups. The first group contains a summary of patterns that have been established over a long period of time in our brains. When we learn to make one letter in a certain way it becomes like a photographic image and we will reproduce this image without thinking about it. This is one way of showing unconscious material in the handwriting. The other way is a reflection of the unconscious without any previous image having been established. An example of this is the fact that the distance between two words remains an indicator of choice without any outside influence, and particularly not of the unconscious mind. Why is it that some people keep a very large distance between words even though they otherwise are extremely careful of how they use space? Every graphologist knows that the distance between two words is an indication of how close or how far we feel towards other people. So, the space left empty between two words is a clear manifestation of the unconscious.

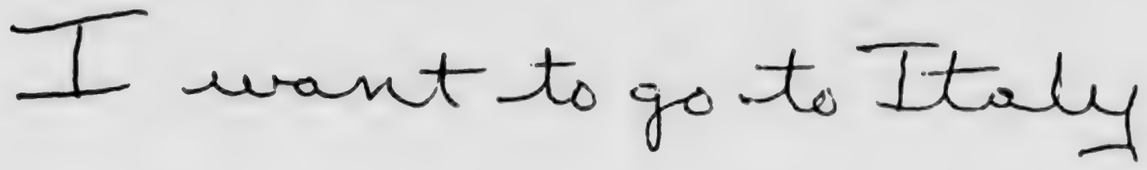
Another indicator for the workings of the unconscious is the treatment of the right margin. We feel very strongly that the right side of the paper represents the future. Any hesitation or avoidance of going into the right hand side must be regarded as a difficulty in seeing ourselves in the future.

Illustration 5: Example of wide spaces between words and wide right margin.



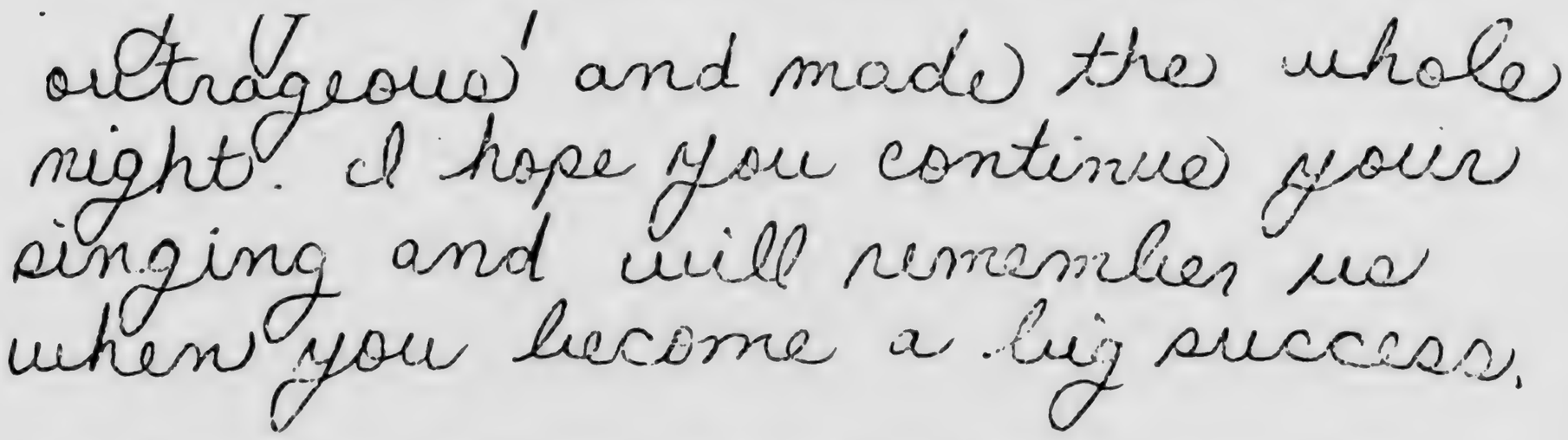
Still another indicator of the unconscious in the handwriting is how we use the baseline. In our minds we identify the baseline with the ground that supports us. The baseline on a piece of unlined paper can be established by connecting the lowest points of the middle zone letters. When writers remain on the base line too long it is a sign that they feel insecure.

Illustration 6: Example of staying on the baseline.



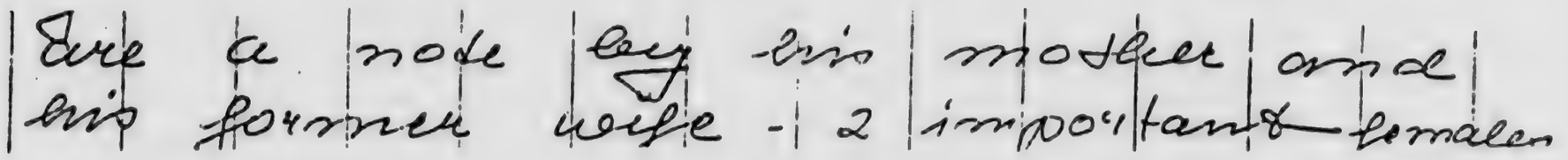
Essentially, anything that will show unconscious material will show in the lower zone. It has been determined that the baseline is the line of reality, while unconscious material will often appear below the baseline. When we go from the baseline into the lower zone with the small letters "g" and "y," it is like asking a question in regard to the state of the unconscious mind. Upon returning we give the answer. When the material in our unconscious can be accepted into consciousness, the return of the lower loop will cross the downstroke exactly on the baseline as it goes into the middle zone. When the returning lower loop crosses the downstroke below the baseline it is a clear indication that the unconscious material can not be accepted into consciousness.

Illustration 7: Example of lower loops crossing below the baseline.



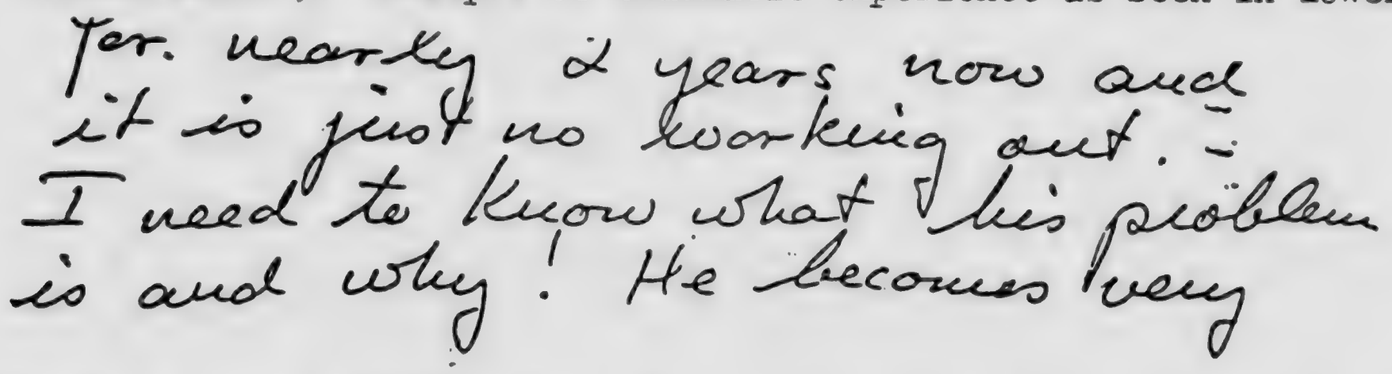
Some writers go as far as making a straight line below the baseline in the return of the loop, which can be interpreted as putting a lid on the unconscious.

Illustration 8: Example of straight line on loop below baseline.



Over a period of many years of research, the late Dr. William Hallow worked to establish how traumatic experiences would manifest themselves in handwriting. Taking some indications of traumatic experiences from the tree test, he found that the timing of such experiences could be established by recognizing that the baseline represents the present, while the lowest point of the lower loop represents the time of birth. For example, when a person who is 30 years old at the time of writing crosses the return of the lower loop exactly in the middle between the baseline and the lowest point of the loop, the traumatic experience occurred during puberty, probably about the age of fifteen.

Illustration 9: Example of traumatic experience as seen in lower loop.



An exception to this observation is the avoidance of a lower loop at the end of a word when there is no return towards the baseline. This indicates a form of simplification, which can be interpreted as a sign of development, particularly because it does not interfere with legibility.

Under hypnotic influence the unconscious is completely exposed. A 32 year old woman of my acquaintance was regressed to the age of nine in a hypnotic state. When she was asked to write her name she wrote it the same way as she wrote at the age of nine. She was also ordered to open a window upon hearing the hypnotist cough. After being released from the hypnosis she was unaware of that instruction. As soon as the hypnotist coughed, however, she went over and opened the window, explaining, "It's stuffy in here."

The late Roda Wieser established a concept of basic rhythm ("grundrhythmus") which is based on a continuum ranging from extreme rigidity (anal) to extreme

slackness (oral). Writers at both ends of the extremes are more likely to become criminals, according to Roda Wieser's research. The slack writing allows too much of the instinctual manifestation of the unconscious to come to the surface, without the censorship of the ego and superego. The very rigid writing, on the other hand, directs the energy into the superego, which can not have the benefit of the ego's sense of realism. In simple terms, either of the two extremes has lost the concept of right and wrong.

Illustration 10: Example of rigidity.

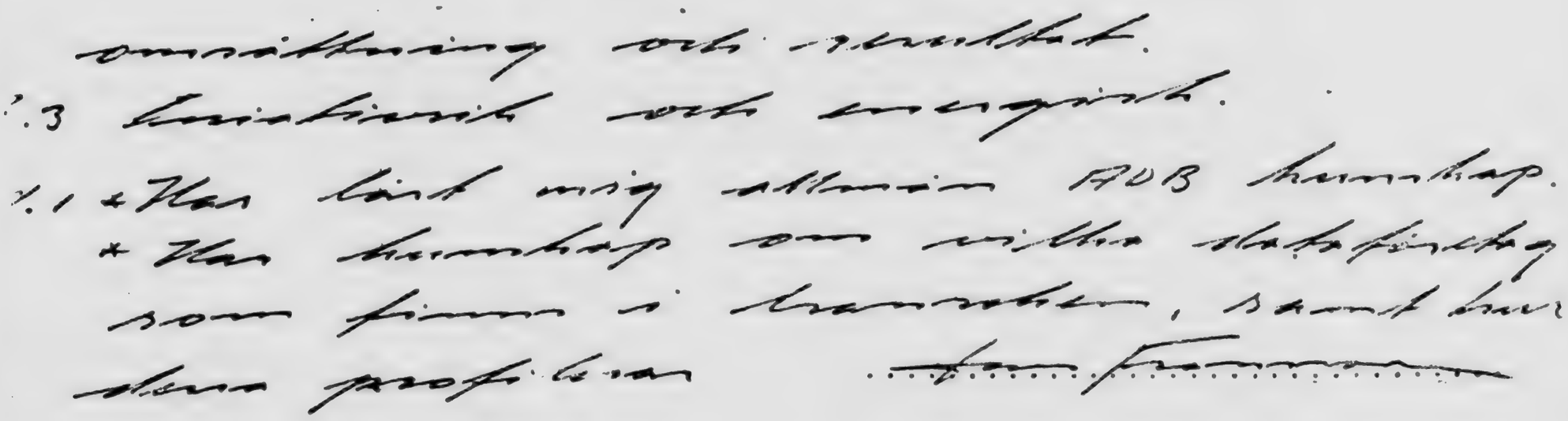
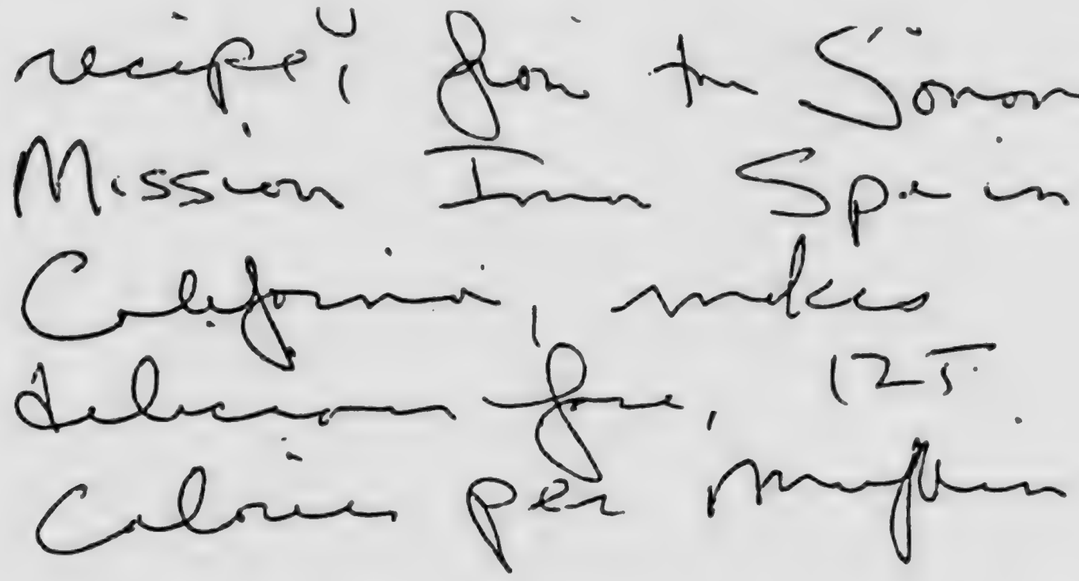
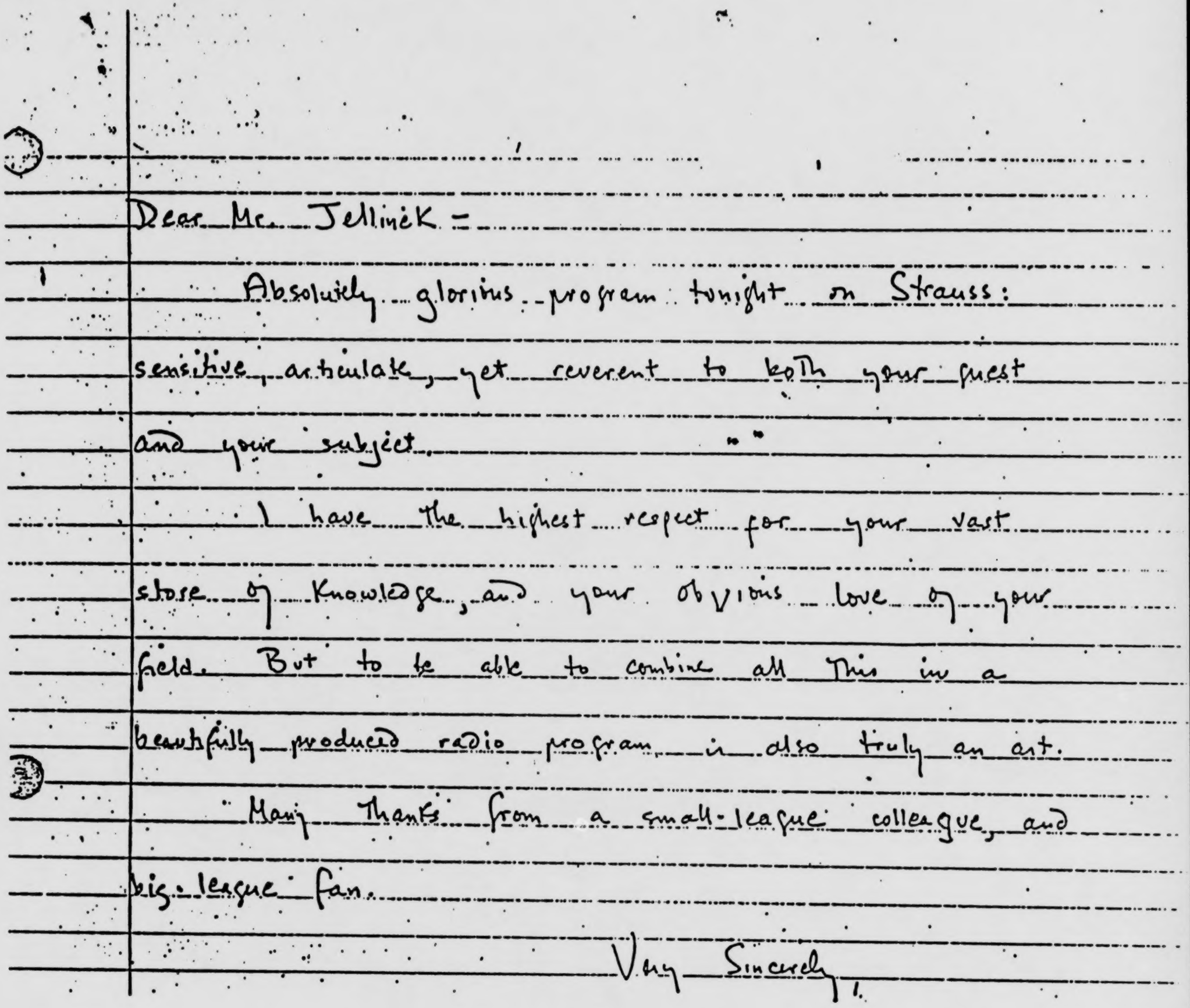


Illustration 11: Example of slackness.



As we have seen, the ego is responsible for the distribution of energy, and consequently any person who has difficulty in that area must attempt to improve the ego before they can expect a proper distribution of energy. In order to improve the ego it is necessary to point towards achievement and to recognize that the achievement was due to the individual's own capacity. If the person can not accomplish this on their own it is necessary to go into professional therapeutic treatment. All therapy is designed to teach people to do things that are beneficial to themselves by using their energy productively.


Dear Mr. Jellinek =

Absolutely glorious program tonight on Strauss:
sensitive, articulate, yet reverent to both your guest
and your subject. " "
I have the highest respect for your vast
store of knowledge, and your obvious love of your
field. But to be able to combine all this in a
beautifully produced radio program is also truly an art.
Many thanks from a small-league colleague, and
big-league fan.

Very Sincerely,
I.

Illustration 12: This writing portrays a difficulty in distribution of energy due to difficulties in early childhood, as seen in the large distance between words, the upright position, the narrowness between downstrokes in the middle zone, and the separation of letters within words.

The writing is an example of an ego that allows too much energy to go into the superego. It does, however, retain some for the ego.

Dear Mr. Sherman,
First, thank you for giving a repeat of your morning program with Evelyn Lear and Thomas Stewart. I wish you'd do it again - and how about repeating selected morning programs in the evening (so that non-artists who work regular hours can enjoy - and record)?
Lately I've been aware of some technical problems you've run into. This morning there seems to be an excessive flutter on your tape. It certainly sounded like a tape-quake. Yesterday at about 10^{20} a.m. there was a sudden reduction of hiss in the middle of a musical piece. The same, or much worse, happened last Thursday during the program "the vocal scene". In the last piece hiss and noise came on and off, as though a dynamic filter of a noise reduction system was attacking and decaying every couple of seconds, or an auto-correlator was repeatedly falling out of lock. It sounded terrible!
There also seems to be some trouble with your microphones which sometimes render a musical "bite" and, in particular with high amplitude and high pitched signals, give an annoying noise.
I hope you accept these notes as friendly remarks, not hostile criticism.

Sincerely Yours

Illustration 13: The ego is not properly distributing the energy in this writing. It is allowing the greater part of the energy to go into the superego.

He manages to stimulate interest and give a varied presentation of the material - whatever it is - even the commercials (which, by the way Mr. Edwards was sure to drive me away from). It's a pleasure to listen to the guy - and to be able to relax as one tries to gather oneself together in preparation for the day's tasks.

No question in my mind about WQXR being informative and being the best early morning shows for me. However, I used to listen out of necessity while now I listen by choice.

Viva Bob Lewis!

Illustration 14: This is an example of well distributed energy, with a sufficient amount of the energy being allowed to remain in the ego.

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